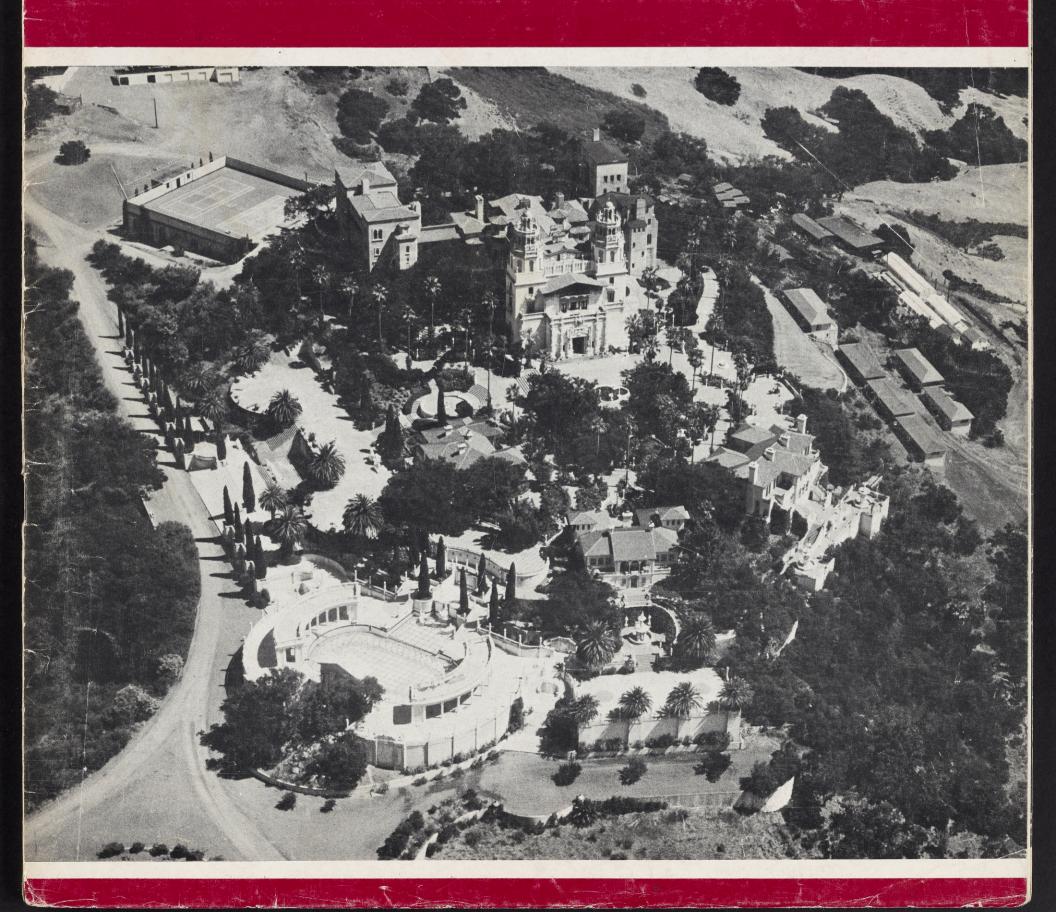
# SPECTATOR-JOURNAL

Exclusive Story of
HEARST'S SAN SIMEON CASTLE

# Cents Holiday Album

- Brett Weston's U.S.A.
- Analysis of Scout & War Dogs
- End of an Era -- Cannery Row
- Portfolio of Best Nudes
- Gann -- Soldier of Fortune





Edward Weston's Yosemite

# SPECTATOR-JOURNAL

CARMEL PACIFIC PUBLICATIONS

Box AO, Carmel, California

Telephone MAyfair 4-6451

#### Thorne Hall

EDITOR, PUBLISHER, OWNER

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COVER PHOTO BY EDWIN SHANNON

Vol. 14, No. 2 Holiday Album, Dec. 1956 1st Edition

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#### DO YOU RECOGNIZE THIS GAL?



The gal is quite well known. She is the ancient Greek goddess of love and beauty later adopted by the early Romans as their goddess of bloom and beauty. Her statue a work of art, like most beautiful things has an enduring value.

The Spectator Journal is now recognized as a quality magazine that blends a bit of beauty with a formula of general

interest—the best in reading and pictures.

Our famed Autumn Album sold out in less than four days. A newsstand reprint lasted less than 10 days. The issue featured the story of Carmel, Big Sur, Pebble Beach, the story of Salinas Lettuce, a Lyrical Journey to Big Sur, a series of features on its distinctive personalities and houses.

Since many requests for this issue have gone unfilled, we will bring out a new edition of it in 1957 ONLY for news-

stand and special order sale.

We predict that our present issue, the Holiday Album, will get a similar reaction. But because of the time involved in getting out new monumental issues, we cannot promise reeditions.

Therefore, we suggest instead that if you want to be sure of getting your copies of SIX GIANT NEW ALBUM ISSUES IN 1957 that you subscribe now for yourself or a friend.

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#### Monarch of Castles

### HEARST'S SAN SIMEON

Some 90 miles south of Carmel where the stately Santa Lucia Mountains level out toward the sea, stands a fantastic monument to the biggest accumulator in U. S.

Back some six miles from Highway 1, on a hill that rises 200 feet above sea level, looms an incredible Moorish castle graced by towers of an imported Spanish Cathedral.

It is the "Arabian Nights" dream, San Simeon, of William Randolph Hearst. Costing upwards of twenty-five million to build, it represents the philosophy and personality of a man who once bossed the United States' biggest publication

When death came in 1951, Mr. Hearst still ruled a tremendous empire, but it was nowhere near the heyday that afforded the luxury of amassing San Simeon.

The ingredients of the "camp" as Hearst called San Simeon came from the ends of the earth. The ceilings of La Casa Grande, the main house, were ripped out of the castles of Europe, often while foreign governments intervened without avail to prevent their Hearst liberation.

The three guest houses packed with historical possessions of a dozen kings,

including Cardinal Richelieu's bed, house 150 guests at a bedding.

The outdoor swimming pool of imported Carrara marble, with a genuine Grecian bath house, is big enough to sail a large boat in. An indoor pool with gold leaf sprouting from its marble tiles is fed with heated sea water pumped in from the ocean six miles distant.

The great hall of the main palace is walled with choir stalls from French and

Italian renaissance monasteries.

A half million dollars was spent on Gobelin tapestries for walls. Flowers nod from \$8000 Egyptian urns. A fortune went for imported trees for the garden. There are libraries, a theater and a bowling alley.

Near the castle a zoo of animals imported from Africa to India was kept. To the north is a sanctuary for Hearst herds of bison, zebra and kangaroos. Some of these still grace the lands of the "Ranch."

Still uncrated and rusticating on the palatial grounds are an English manor house and a castle imported two decades ago.

Under the main house is a two acre basement; which also housed Hearst's

priceless antiques.

To the enormity of San Simeon's buildings can be added a cattle ranch and upwards of 100,000 acres. At the height of the Hearst acretion it totalled 240,000 acres with 50 miles of ocean front. But with World War II over 100,000 acres, now the Hunter Liggett Military Reservation, was sold to the government.

To build the sprawling palaces of San Simeon in today's income tax age would be inconceivable. The construction alone would run into astronomical figures. San Simeon and its continual modifications by Hearst were built in the latter twenties and early thirties. At this time Hearst was reputedly worth about \$220,000,000.

His publication chain included 28 newspapers, 13 national magazines, 8 radio stations, 2 cinema companies. In addition there was \$41,000,000 of New York real estate, 2 million acres of land in the U. S. and Mexico and a score of profitable mines in the West and in South America.

The Hearst heirs have kept the San Simeon castle pretty much as it was when Hearst lived. Some art items were sold along with other antique objects of Hearst's

(Continued next page)

The twin towers of La Casa Grande, San Simeon's main house, can be seen for miles along Coast Highway 1. They were imported from a Spanish Cathedral.

Opposite page shows gigantic swimming pool of Carrara marble. Strip shows herd of Zebras grazing. Dining hall's table is from a 16th century Italian monastery; priceless Gobelin tapestries are on wall. Gothic fireplace is from Chateau du Jour, France. It was dismantled during the French Revolution. Sienese Graceard du jour, The festival banners hang from walls. Carved wall rests, at right angles to fireplace, are 16th century originals, designed for knights to rest their heavily armored bodies as they stood guard in ancient castles.

San Simeon photos by Edwin Shannon





Top picture shows ceiling of dining room with Sienese festival banners of the 16th century.

Below is Cardinal Richelieu's bed.



(Continued from Page 5) collections elsewhere.

Following Hearst's death, there was some discussion of giving the castle and 20 adjoining acres as a park to the State of California in exchange for taxes.

The State Legislature passed a resolution to accept the castle as a gift when tendered. The tax angle, however, turned out as infeasible.

There have been no recent developments, according to a Hearst spokesman. Hearst officials are reluctant to state their plan for publication.

Chances are today it would take an outright purchase of the property by the State.

In the past few years the Hearst sons and Hearst executives have found the castle to their liking. It furnishes an excellent place to entertain dignitaries.

Should something eventually materialize, there is little doubt that it would become a major tourist attraction. A park development would also assure rapid expansion of the tiny village of San Simeon into a principal California resort.

The village, originally built as a port to bring in Hearst's wares, lies across the highway from the entrance to the ranch. Its sparse population is made up of a few fishermen and Hearst employees.

What lots are available have long since been purchased by shrewd speculators, including Carmel realtors.

Just when Hearst decided to build San Simeon is not known. The original ranch property he inherited. His father, Senator George Hearst, made the first acquisition of the Spanish Grant property in 1865. By 1870 its acreage totaled 40,000 acres.

Hearst spent a good deal of time there as a boy. His father's house still stands on the property. By 1915 his interest in the property seems to have been renewed and he frequently held big camping vacations there. Huge tent houses were erected.

Some say that the night fog was responsible for the construction of San Simeon. Hearst; an inveterate lover of movies, had a movie shown each night outside. The fog interfered.

In 1922, three years after the death of his mother, Phoebe Appearson Hearst, who left him eight million dollars, Hearst called in San Francisco Architect Julia Morgan.

From then through the early thirties, construction was almost continual.

(Continued on Page 11)

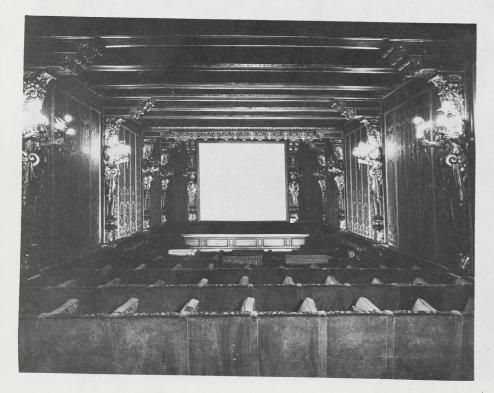


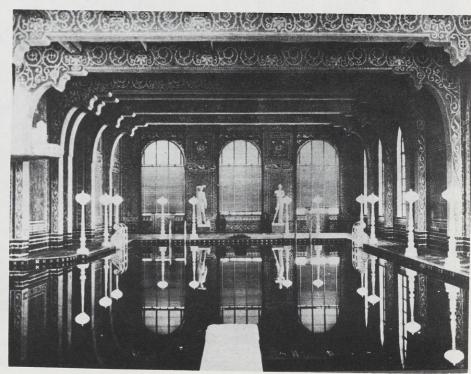
One of the three guest houses and a typical guest bedroom are shown here. Typical guest suite include two bedrooms, a sitting room, and two bathrooms. Three guest cottages can accommodate 150 guests.





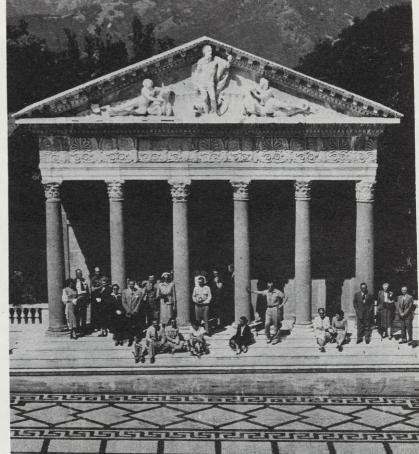
Above is the game room; below the theater and the indoor swimming pool. The latter is supplied with ocean water piped six miles and heated. Opposite page is a library.



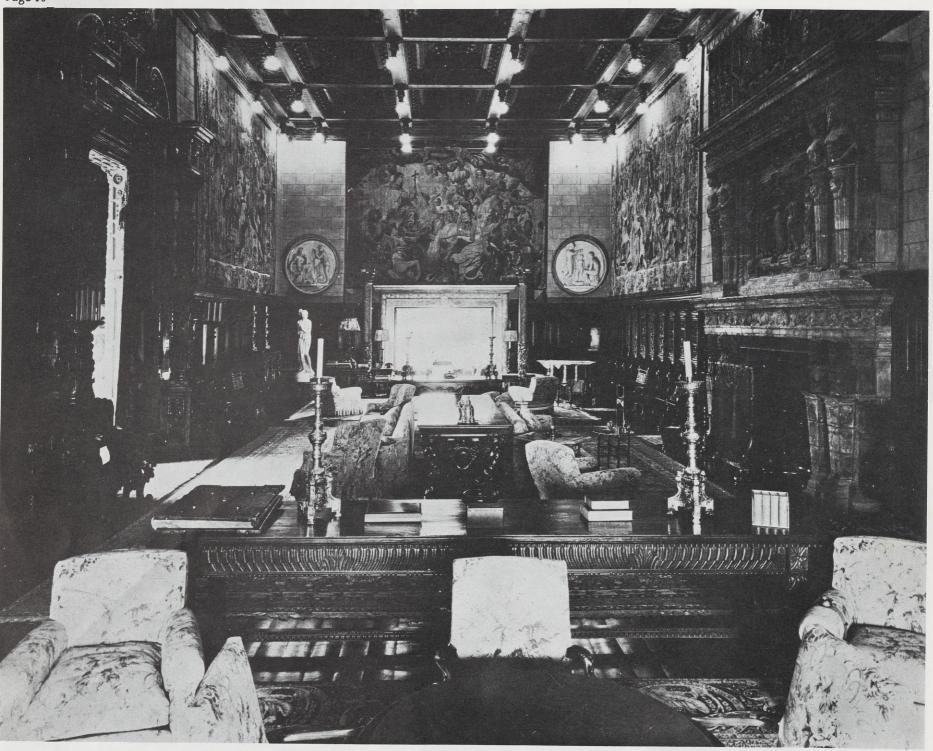




Size of imported Corinthian bathhouse is shown by photo on right.









On this page are two views of the Great Hall of the three story main house. Photo on right is another view of the outdoor swimming pool. star this fitt

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Work was done from clay models, but many times after construction was started or even after it was finished Hearst decided to start anew. In some cases this was occasioned by the arrival of some new ceiling or treasure that had to be fitted in.

Originally the main building was to be two stories high. One day Hearst climbed up to the top to see a foreman and caught the magnificent view of the sea.

"This will be my bedroom." he decided. The foreman shook his head, said: "But Mr. Hearst, this is the roof, the imperial suite is just below."

"Well, add another story and call it the celestial suite," Hearst ordered.

Hearst was a great lover of trees. In addition to importing and planting a Sequoia forest, that will come of age a couple of hundred years from now, he ordered that no trees be destroyed.

In one case \$40,000 was spent to move a giant redwood so that a path

evident in his publication interests.

For more than a half century after Senator Hearst gave his banjo-playing son enough money to buy the San Francisco Examiner, Hearst never stopped building and buying publications. The only one that he ever sold was the Fort Worth Record.

Some were started or bought as an excuse or whim, or for political or other reasons.

Possibly the most significant philosophy that shows up in Hearst's glittering San Simeon and his other enterprises was that money was something to be used, not invested to make more money.

Although Hearst proved to the publication field that outside money could help build publications, there is no doubt that he was a genius in his own right. His mother sold \$8,000,000 of Anaconda stock at the turn of the century, so



could curve properly. It was achieved by making a huge excavation and sliding the tree in a gigantic concrete flower box.

Despite the grandeur of the place, Hearst insisted that a ranch atmosphere be maintained. For instance, paper napkins were used in the great Dining Hall and bottles of ketchup stood alongside priceless 17th century candlesticks. Liquor was plentiful, but not allowed in the guests' rooms. These customs are still maintained today.

In the mid-thirties Hearst seemed tired of San Simeon and began rebuilding the Bavarian castle "Wyntoon" near Shasta, California.

The building of San Simeon closely parallels the personality characteristics

that Hearst could start the New York Journal.

Publications under his close supervision paid off handsomely. In the magazine field alone *Good Housekeeping* twenty years ago was regarded as the most valuable magazine property in the United States.

He demonstrated individuality whether people agreed with him or not and had an unfailing eye to pick able publishers and managing editors. Most of these came from the editorial side of the business.

This basic Hearst precept is more and more ignored today both by his own and other publications, with the business office more and more occupying the central stage.

## GANN -- SOLDI ER

Starting the first of the year, United States bookstores will line their shelves with a new Ernest K. Gann book, "Twilight of the Gods."

They will do so quite happily. The book, first released in England, is doing nicely. The U.S. Literary Guild has selected it as their novel for February.

But for soldier of fortune Gann, it will be just another exploit in an already formidable career, that reads like the outline of a novel.



Ernest K. Gann—the K. stands for Kellogg but has nothing to do with corn-flakes—has bummed around the world on freighters, logged some two million miles as an airline pilot, helped put the Nazi airlines out of business in South America, directed screen tests, played summer stock at Provincetown, fished commercially for salmon, albacore and crabs, has boxed and played polo and downed large quantities of dark Jamaica Rum, and has finally, after years of writing, acquired a sure-fire touch for collecting royalties.

Since the middle of World War II he has written a phenomenal series of best-sellers, taking out time only for one flop. His books—"Island in the Sky," "The High and the Mighty," "Soldier of Fortune," "Blaze of Noon," and "Fiddler's Green" (which was filmed under the title "The Raging Tide")—have been printed and reprinted, translated into almost every language under the sun, condensed, bought by book clubs, serialized and made into movies on which, instead of a flat

sum, Gann takes percentages.

Gann, by instinct and inclination, has somehow hit upon what is probably the most lucrative literary market of all: "those who don't enjoy Mickey Spillane and those that don't enjoy the poseur magazines, the New Republic, Harper's, the New Yorker, and the avant garde magazines with snob appeal: I leave those to Gertrude Stein."

Gann, now 45, doesn't know how many millions of copies of his books have been sold. "I count dollars not copies"—and he won't say how much money he has made on his best-sellers. He is, in fact, extremely reticent and shy of publicity and fearful of notoriety, so much so that a gentleman who has played tennis with him at the Beach Club several times doesn't know him as an author and still thinks, for some mysterious reason or other, that Gann operates a laundry on the Peninsula.

Gann's reticence is not snobbery—quite obviously anyone who has lived his extrovert kind of life is not a snob—but mod-

esty and a concern for the proper upbringing of his children. His oldest son, George, a tall, dark and handsome 20-year-old, used to go to school in Carmel, later attended the California Maritime Academy. His younger twins, Polly and Steven, 15, go to Carmel High School.

Gann, his wife, Eleanor—a beautiful, black-haired woman of French extraction—and their youngsters have lived on Pebble Beach for five years. They have three and a half acres above Seventeen Mile Drive between Carmel and the Lodge, and their place is quite appropriately called "Island in the Sky."

Here, seven days a week for the year to 18 months that it takes Gann to write a book, the family lives under a strict regime whose purpose it is to assure Gann the privacy and peace he needs to work.

He gets up in the morning at 7. An hour later, at 8 o'clock sharp, he locks the sound-proof door to his study, yanks the telephone cord from its socket, impatiently scribbles the word "Patience" twice on his note pad, and settles down at his portable for five uninterrupted hours of concentrated work.

"Sometimes," says Gann, a blue-eyed, stocky, muscular man who stands about 5 foot 10 with surprisingly spindly legs supporting a husky, robust body, "I write one sentence, and sometimes I write four to five pages, but no matter how much I've written, promptly at one o'clock I shoot out of here like a bomb."

Gann is an impatient writer. This largely because he is always two books ahead of himself. But, despite his eagerness to get to the next one, he is extremely conscientious in his craftsmanship and completely rewrites at least three times. A first draft takes him about eight months.

Gann, as anyone who has read his work can attest, has developed an uncanny skill as a story teller, and, in addition to telling his stories in the way that people want to read them, he somehow manages to tell stories that a lot of people want to read.

Says Gann:

"Writers, they can all get rich if they just write a story that people want. It took me just 15 years, no 20 years, to find out what the hell they want, and I just hope I'll always know what they want.

"I know one thing they want. They want to root for somebody in a story. That means they got to have a threat to them.

"They don't want bedroom sex. People have grown beyond that nonsense. It's completely unnecessary. I have proved that about four times.

"Only one of my books, that was "Fiddler's Green," had bedroom sex in it. Stuff like he put his hand on her thigh and the rest of that nonsense, and I'm sorry for it. Sex doesn't belong in entertainment.

"Most important is that people want a story they can feel and understand. That psychological stuff is like scribbling on a wall for your own amusement. The object of any writer should be to reach as large an audience as possible. There is no sense to writing a book just to enjoy it yourself and get compliments from a couple of friends.

"I figure I'm like everybody else. I like to understand what I read. I can't stand the knowledge paraders.

"Some of my intellectuals with their crew cuts, the boys and the girls with short hair, they make me a little sick to my stomach. Their hero is Henry James and every time they can quote him they're happy. I bet there aren't 150 people in this country who can stay awake reading Henry James."

Most people, it seems, not only stay awake reading Gann but even have a tough time interrupting his books to go to sleep. The Gann enthusiasm has even infected most reviewers who, presumably, stay awake with Gann's stories like most. Notable exceptions in this category are the literary critics of Time.

"The pansies on Time," says Gann, "are the original Henry James boys. And they hate me because I gave them a bashing in 'Benjamin Lawless,' but that's okay. A good review in Time is a kiss of death at the box office as everybody knows."

Gann admits, however, that Time's kiss of death doesn't apply to Ernest Hemingway. "That guy can get away with a good review in Time like he can get away with everything else. He is in a class by himself."

Hemingway, in Gann's opinion, is "one of the greatest" although he thinks that Steinbeck is a far better "stringer of words."

"The trouble with Steinbeck," says Gann, "is that he can't shake loose of all his expatriate pals. He ought to come home and go to work. Nobody can influence Hemingway, but Steinbeck is influenced by everybody he meets. I don't know John too well, but we did get drunk together a few times, and I know that he gets influenced easy. He is too receptive."

Gann's favorite author is de Saint Exupery, and his favorite book is de Saint Exupery's "Night Flight." He also thinks that Herman Wouk (Caine Mutiny) is a "first-class pro" and that James Jones (From Here to Eternity) is a "helluva talent if he can just climb out of the gutter."

Unlike most writers, Gann reads a lot, and it is surprising that he finds the time for it. He keeps up his 8 to 1 pace day after day until a book is finished, spends his afternoons outdoors and tries to get as much physical exercise as he can.

He is an enthusiastic sailor, plays a lot of tennis, likes to go fishing. "Boxing and polo have gone by the boards agewise, and I'm saving golf for when I can't play tennis any more." Sometimes he also paints, mostly marine scenes in oil or watercolor, a hobby he has followed as long as he can remember.

He has also written as long as he can remember.

A native of Kansas City, Gann moved to Saint Paul when he was 11, to Chicago when he was 16. His father, George Gann, now 70 and also a resident of Pebble Bead Fine mati to le worl fathe a tri was

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## IER OF FORTUNE

Beach, sent him to the Yale School of Fine Arts where Ernest K. studied dramatic arts. After two years the boy asked to leave school and take a trip around the world instead. As a telephone executive, father Gann could afford to finance such a trip and he agreed with his son that it was a good idea.

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On his way back Gann called up a Saint Paul childhood girl friend in San Francisco. She was a senior at Mills College. They decided to get married and did so in Reno. They've been married ever since: 21 years. Eleanor left school—she was a senior then—and went with her bridegroom to New York where he tried his luck in the theater for a couple of years, acting and finally some directing. And all the time he wrote whenever he had the chance. He even wrote plays.

Gann then decided he liked flying, and for several years he went barnstorming, much like his Pebble Beach neighbor, Alton Walker. From barnstorming, Gann graduated to commercial flying, became first a co-pilot then a junior captain with American Airlines, flying mostly the New York to Chicago run.

And he kept on writing. But none of his short stories sold. And two novels he wrote then didn't sell either. He did, however, sell three books of non-fiction, all about flying. One of them, called "Sky Roads," actually sold 15,000 copies and made him about \$4500, which came in very handy because pilot pay wasn't the same then as it is now. Gann says he got \$100 a month when he started into training as a co-pilot during the depression.

Before Pearl Harbor Gann was one of the pilots selected and hired by the government to run the Germans out of the aviation business in South America by supplying the Latin American countries with new American planes and training their own pilots to fly them.

And when war came, Gann joined the Air Transport Command to fly DC-3's across the North and South Atlantic. It was then that he wrote "Island in the Sky" which was a book about the ATC pilots and had no women in it and was highly technical and yet brought him more fan mail from women than from

Gann followed "Island" with "Blaze of Noon" which was selected by the Dollar Book Club and made into a movie with William Holden and Anne Baxter.

"I did very well on it," says Gann. "It was a stinking book but I couldn't kick. I just wish I could do it today knowing what I know now. But I did a really corny job and it's just a damn shame."

The commercial success of the two novels prompted Gann to quit flying and move to the Bahamas to sail and write. What he wrote was "Benjamin Lawless," a book "about a pilot who couldn't stay home." It was, says Gann, "a real stinker" and sold only 3,700 copies. "I fell flat on my face with it and had to go back to flying."

So Gann flew for Matson which then had an air service from San Francisco to Honolulu, and later for Transocean on the

San Francisco-Manila run. It didn't last too long. He was laid off by Transocean because he lacked seniority. To make a living he got together with a navigator he knew from his war flying and together they made a "bare living" in commercial fishing out of San Francisco.

Gann wrote a book then about commercial fishing. He called it "Fiddler's Green." It was also a Dollar Book Club selection and sold to the movies. "That was a nice help but it was a stinking movie."

Came the Korean war and Gann was once more back in flying, working the airlift to Tokyo. That's when he wrote

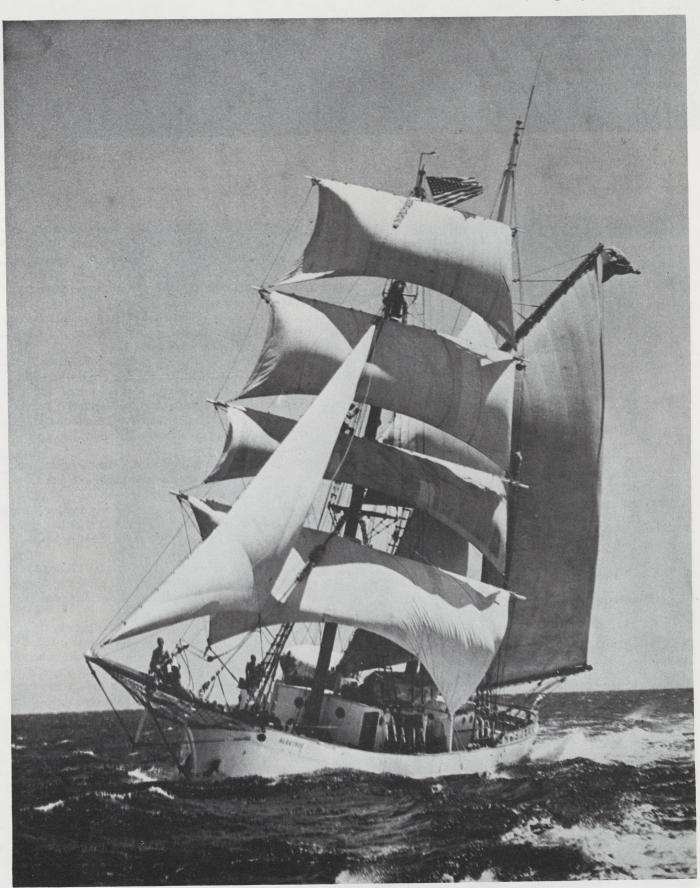
"The High and the Mighty," his most successful book so far: Book of the Month Club, Reader's Digest Book Club, Omnibook, soft-cover book and countless translations, as well as a cinemascope movie which was "fair but had too much noise in it."

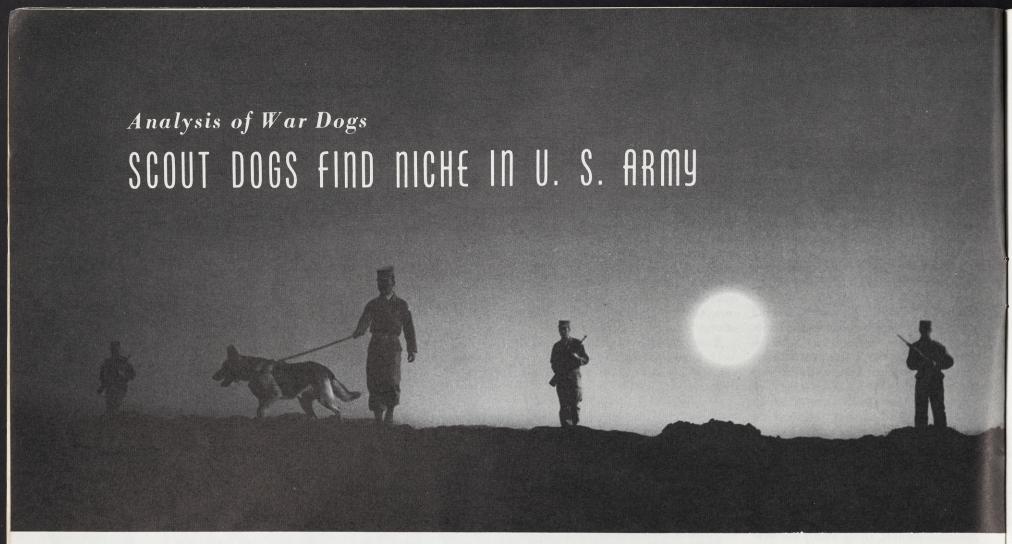
Gann once more quit flying, but is still on leave of absence from Transocean today, hopes he will never have to go back to it. The success of his latest book, "Soldier of Fortune," which he wrote after a trip to Hong Kong, makes pretty sure that he won't have to fly again. It was tops on the best seller list for 26 weeks. The movie for which—like for the

San Francisco-Manila run. It didn't last too long. He was laid off by Transocean because he lacked seniority. To make a "The High and the Mighty," his most successful book so far: Book of the Monscreen play, starred Clark Gable and Susan th Club, Reader's Digest Book Club, Om-

There is just one trouble with Gann's writing future, it would seem. If ever he decides to write an autobiography (which is doubtful), he'll find that he's already squandered his best titles for a book about himself. "Soldier of Fortune" would fit the subject very nicely.

After the holidays, Gann will return to his brigantine, the Albatros. The vessel will be used in the filming of his new book. The novel deals with one of the last of the colorful commercial sailing ships, the Cannibal.





NIGHT PATROL OF THE 25th SCOUT DOG PLATOON.

Scout dog photos by Wynn Bullock.

Despite a nuclear age the scout war dog has found a permanent niche in Uncle Sam's army.

Now at Fort Ord is the vanguard of the fighting dog of the future, a platoon of scouts. Nine similar units are active in other military posts across the Nation, and under consideration are plans for equipping each infantry division with them.

Before taking up details of this unique unit, what is the background justifying the army's interest in Bowser?

Although the history of war dogs dates to pre-Christ times, the American Forces development came principally after World War II began.

The 25,000 recruited after Pearl Harbor did not learn to drive jeeps or replace six men at the front as some of their ardent supporters claimed they would.

But they did turn out a creditable record in the categories of scout, mine, messenger and sentry dogs in World War II. They saw service with all branches of the Armed Forces. Later in Korea, the Scout Dog gained still more prominence.

In World War II the dogs worked best in the individualistic jungle war of the Pacific than in Europe.

In the jungles and tortuous terrains of Bougainville, Cape Glouscester, Saipan and Guam they sniffed out snipers, uncovered potential ambushes and enemy pill-boxes with unerring accuracy.

Two years after Pearl Harbor 10,000 dogs did sentry duty across America. But with the palling of a possible invasion, most of these were sent home.

Likewise shortly after the outbreak of war the ambulance dog was found unfeasible. The original recruitment was based on the successful German use of 30,000 as messenger and ambulance dogs in World War I.

The American development went even to the point of organizing a dog parachute corps and a pack animal group for snow fighting.

One group of pack dogs were St. Bernards. According to a trainer, they were able and intelligent, but ate too much. The group was soon disbanded.

The first actual use of American war dogs in combat took place on an African beach in 1942 at Fedala, French Morocco. This famous foursome of German Shepherds were scout dogs.

A French shell killed Watch, wounded Chips and Pal. Uninjured was Mena. When the war shifted to Tunisia, the dogs did sentry duty. Later Mena disrupted everything by having pups.

There was so much fighting over the pups by the love starved officers, that General Eisenhower stepped in and assigned them to an ignominious private, who suddenly but happily found himself with orders to take the whole caboodle of pups and mother back to the States.

Out of this incident probably grew the present Army order that permits only male war dogs.

The remaining twosome, Chips and Pal, went on to further distinguish themselves.

In Sicily when a German machine gun pinned Pal's outfit down, his handler turned him loose. Pal, not trained as an attack dog, nevertheless bounded for the emplacement. Leaping over the parapet he knocked the gunner down and scattered the three assistants. American fire cut the latter down when they were forced to expose themselves.

Pal sunk his teeth into the gunner's juggler vein to become the first American dog on record to physically kill an enemy. Chips too made good in Sicily. When his outfit was held up by four Germans, firing from a pill box, Chips stormed the emplacement from behind. The Germans fled with Chips chewing at their unprotected rear.

Chips was later honored with a visit by General Eisenhower. But the future President, forgetting that Chips was no peacetime Peke, put his hand out to pet him. Chips took a hunk out of it. The General hastily withdrew his hand and his congratulations.

Later in the European war, dogs were brought in to detect mines. They were taught to alert on metal or plastic. Their sense of smell was so keen that they could lead a man to within three feet of a covered mine.

However, in the quick, long-distance sweeps of the European campaign, dogs played a small part in comparison to the more individual private wars of the Pacific jungles.

Here the dogs' ability to alert on scent in the labyrinth of tropical underbrush really paid off.

While New Britain was being secured, patrols led by dogs were credited with accounting for 180 dead and 20 prisoners.

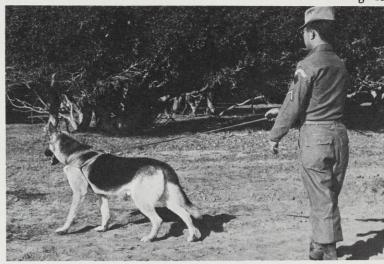
Marine Raider Lt. Robert Johnson went in on the first wave at Cape Gloucester with a five year old German Shepherd, Dick. The dog patrolled for 48 days straight. The dog was so good that he could point out unerringly the village hut that was occupied by the enemy. He was also able to alert on a live Jap hidden in a field of corpses.

On one occasion on setting out for patrol, he suddenly alerted and refused to budge. Investigation revealed that a Japanese combat patrol had infiltrated and dug in at the center of the American regiment. The dog was credited with saving

(Continued on Page 18)









Spectator Journal action photos taken on problem at Fort Ord show how a scout dog works. Top, dog is rigged with special harness that lets him know he is going scouting. Top right, he picks up scent of enemy several hundred yards away. On coming within twenty yards of enemy he suddenly alerted, coming to full alert at bottom right. As a training measure, he was then allowed to rout enemy from brush, chase him a short distance.

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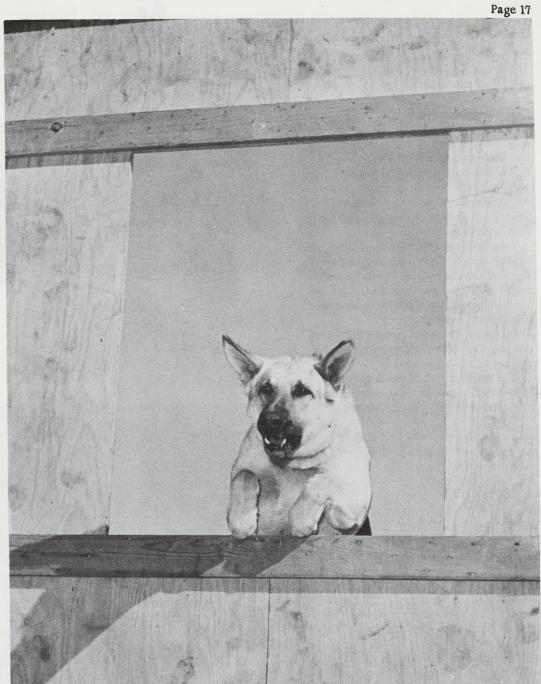


Dogs, top and opposite page, are shown working on obstacle course.

Bottom right, dog tries on gas mask.

On the left, master and dog are playing. This is permitted and encouraged, since dog and man must work as a team.







#### SCOUT DOGS (Continued from page 14)

the unit.

Another dog, Duke, and his patrol; in one afternoon rounded up 15 prisoners for interrogation on a series of patrols on Cape Gloucester.

In an incident in New Britain a messenger dog is credited with saving a move to capture the air strip at Turzi Point.

Jap pill boxes pinned the men down and walkie-talkie radios wouldn't work. An artillery concentration was needed. Sandy, a German Shepherd was cut loose with a message.

Although the rear command post had moved several times, the dog found it after a severe ordeal under constant enemy artillery fire seven times, and had his feet ripped apart by the saw-toothed kunai grass of the jungle.

In Korea the same pattern held with one dog, Sergeant York, successfully completing 148 patrol actions.

The heroic efforts of the dogs could fill books, but these are illustrative of why the Army is interested in Bowser.

The 25th Dog Platoon at Fort Ord is one of the two classifications of dogs, scout and sentry, on which the Army is now concentrating.

The platoon has a table of organization of 21 men and 27 dogs. Each man except the platoon leader has a dog. Seven of the dogs are reserve dogs.

Each man handles his own dog, including feeding and caring for him. In case of death or departure of a handler it takes about two weeks to adjust the dog to a new master.

With 20 trained scouts and dogs available, the platoon offers a fairly wide deployment in combat. Broken up into squads or single man-dog teams, supported by patrols of regular infantrymen, it furnishes the nucleus for a good many patrol actions.

Present plans under consideration are to furnish each division with a Scout Dog Platoon. There are now nine platoons in the service.

The men in the 25th are all volunteers for dog duty. Some are former dog trainers, including Platoon Leader Lt Arthur Haggerty of New York. Master Sgt. Ben Mullins, the platoon sergeant, who has been with Army dogs for a decade.

A few like Haggerty had war duty in Korea, but none saw regular duty with war dogs. Each is a qualified infantryman, a necessity for patrol work.

About 60 percent of the platoon plan to make the Army a career. Three of the men are university graduates; eight comn page 14)

pleted high school. The platoon's I.Q. and physical appearance is above average for today's Army. The average age is 23.

The dogs, unlike the gift dogs of World War II, were bought outright. The Army Remount Service of the Quartermaster Corps pays from \$125 to \$175 for the dogs. Purchase is made mainly from kennels.

Dogs are bought when they are 18 months old. They are scheduled for retirement at seven years. The average age of the dogs of the 25th Scout Dog Platoon is four years.

All are German Shepherds. The Army today has confined purchases to this breed, although other dog breeds distinguished themselves in World War II.

The dogs weigh about 70 pounds. They are fed once a day a ration of  $1\frac{1}{2}$  pounds of meat and  $1\frac{1}{2}$  pounds of conventional commercial dog meal.

#### TRAINING

The dogs are in constant training, averaging five to seven hours or more a day.

Morning they work on obedience and obstacle courses. Generally in the afternoon and evenings they work field patrol problems. Three nights each week are devoted to night work.

Method of training is with a choke leash for punishment and praise (no pats) as a reward for accomplishment.

Unlike sentry dogs they are not allowed

to bark even in their kennels. Barking on patrol may mean death for them and the rest of the patrol.

The principal point of their training is to teach them to find and alert on an enemy. A dog alerts by standing on its haunches when it is close to an enemy and then proceeding to move in.

In training it works this way. Since everything forward is considered enemy, a member of the platoon is placed as a decoy in the brush ahead.

The dog catches his scent from the wind. When he gets within a half a dozen yards he alerts and then continues to move forward.

The training precept is based on the natural inclination of a dog to run after something that suddenly jumps up and moves

Therefore, the beginning dog is led to within a few yards of the decoy. The decoy jumps up and runs, the dog lunges forward. The handlers holding on to a leash brings him upright automatically. He is then allowed to chase the enemy a short distance.

Repeated practice at this fun game develops perfection and in no time at all the dog starts seeking the enemy out by scent and alerting automatically. The dogs in the war developed to the point that they were able to distinguish enemy whether he was forward or within lines. Since op-

posing armies have different diets or wearing apparel, it is plausible.

Also the aggressiveness of the alert may determine the size of the enemy.

Early in the training the dog has to be broken of alerting on game or animals. Repeated reprimands accomplish this. Since Fort Ord abounds with game there is no problem.

Another significent point is that the dog always wears a special harness when scouting. This permits him to learn when he is supposed to be scenting and chasing persons.

All in all the scout dog's life out of combat is not a bad one. Few civilian dogs see their masters as much or get as much outdoor exercise.

In combat his role is much more genteel than some war dogs of the past.

The Greeks and Romans armed them with spike collars and breastworks for direct attack. During the Riffian campaign in Spanish Morocco the Riffs used to rig them up in turbans to attract Spanish fire.

In World War II the Russians used them as Molotov cocktails against tanks. Dogs were trained to expect meat between the treads of tanks. When a German tank rolled around, the hungry dog was turned loose with a lighted fuse and about the time he scurried for the belly of the tank, the cocktail would explode.





# BRETT WESTON'S - U.S.A.



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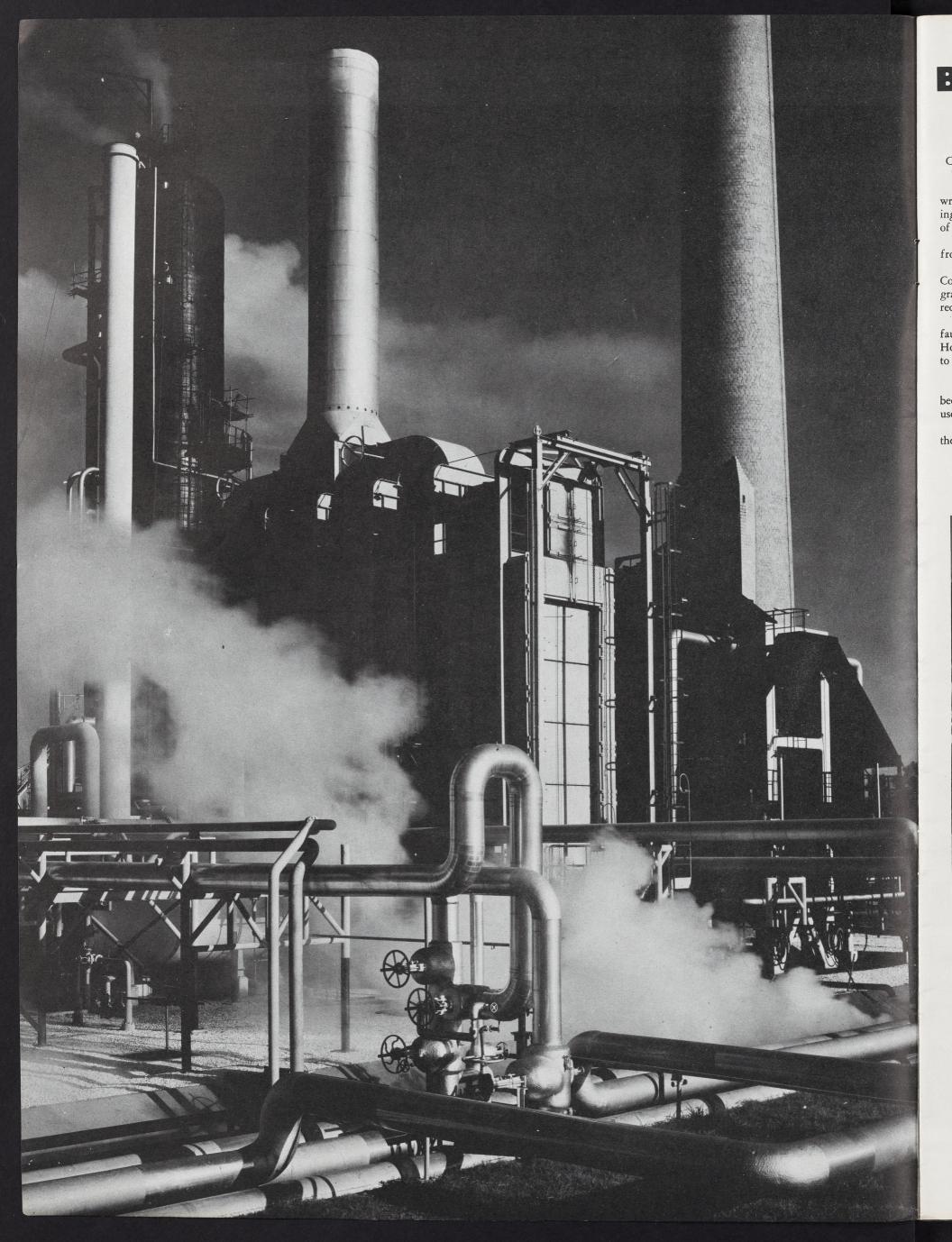
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### Brett Weston's U. S. A.

"GET US YOUR INTERPRETATION OF THE U. S."

This was the terse instruction given to Brett Weston by the Spectator-Journal last Summer as he left Carmel for a tour of America.

These pages are the result.

An encompassing portrait of the United States, especially without people, is a rough assignment to wrap up in eight or nine pages. However, Brett Weston, heir to the Edward Weston tradition, depending on a singular ability to capture an entire city or region with a photo of a slice of a building, a shot of a graveyard, or a swamp, has achieved an unusual sweep.

At 44, Brett Weston is well on his way to assume the mantle of his aging father, now separated

from his lens by Brights disease.

Recently Brett's first book of photography was published. Designed by Merle Armitage, printed by Cole-Homequist, Los Angeles, published by E. Weyhe, New York, with engravings by Bernard Engraving Co., Los Angeles, it is one of the most spectacular books of its kind to roll off the press in recent years. A retail price of \$15 per copy barely covers costs.

Its fifty photographs range from vivid scenics to portraiture work to fragments of mud, ice and fauna. Many of the photographs were originally published in previous issues of the Spectator-Journal. However, none of the photos in the current USA story appear. They were taken after the book went

The book is a hallmark in Brett's career.

Like most men who follow in the occupational shadow and footsteps of a famous father, Brett has been both aided and handicapped by his father's name. He has had to fulfill a great name and yet not use it as a crutch.

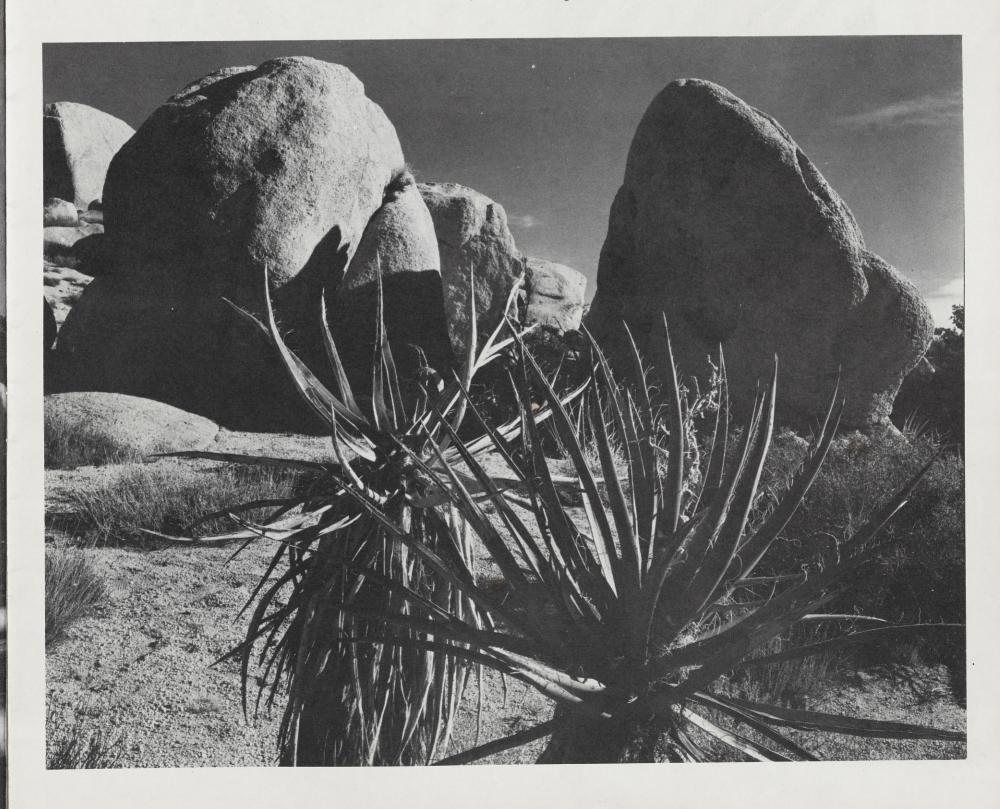
His path has been made doubly difficult in that his technique is so similar to his father's that some of their works are almost indistinguishable. His own identity has suffered.

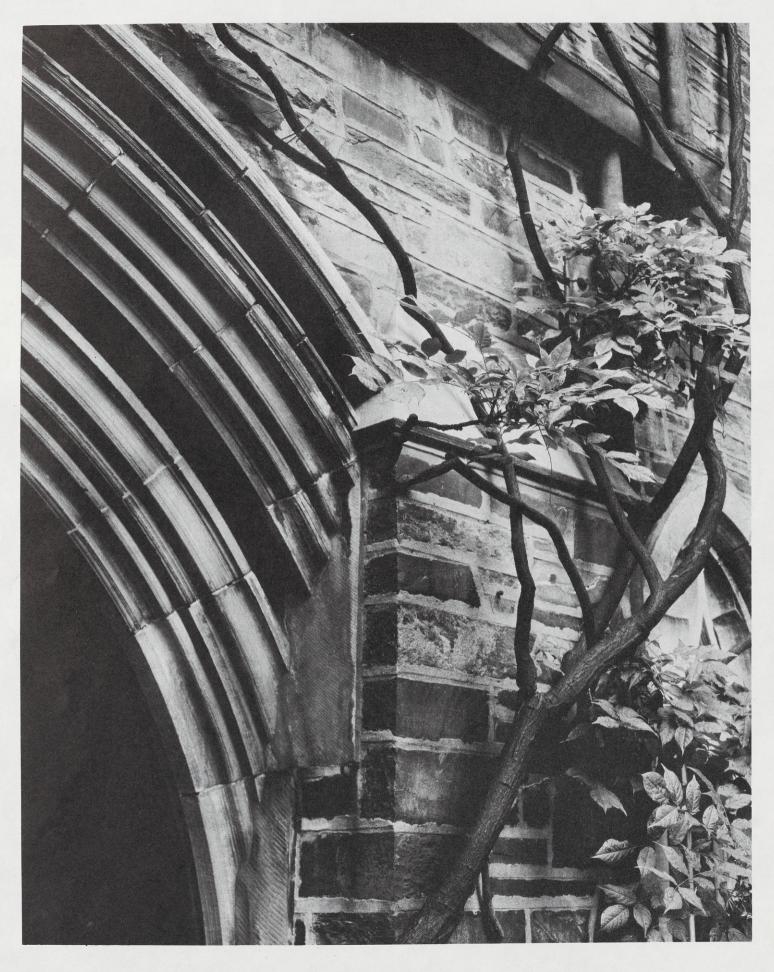
But few photographers have had an equal opportunity, and few sons have been lavished with the

(Continued on Page 27)



Photograph of Brett Weston is by Bill Reavis. Weston picture on introductory page is a highway in Michigan; opposite page is a Texas refinery portraying industrial America. Below is an Arizona desert scene.

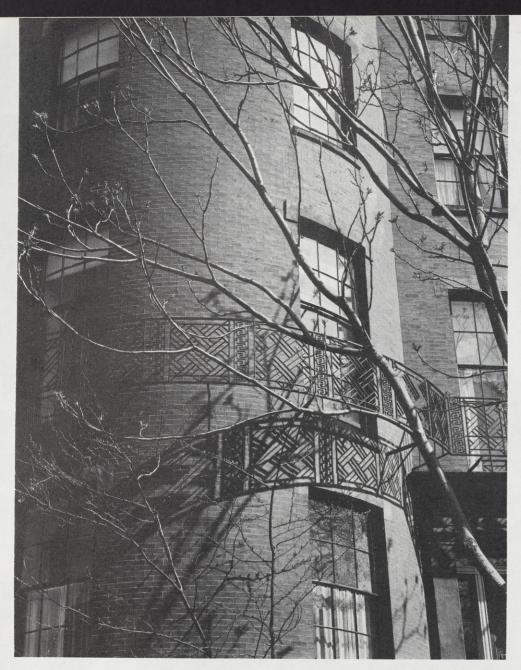


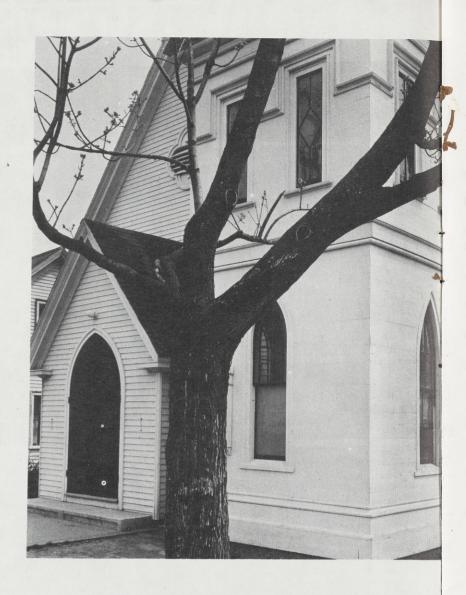


Here the unusual technique of Brett Weston is shown. He captures the whole Ivy League Princeton University campus with a portion of a building.

Opposite page is Manufacturers' Trust, Fifth Avenue and Forty-Third Street, New York. Brett tries to wrap up all of the feeling of commercial New York in this picture of one of the most modern buildings in the city. Building has the tallest glass windows in New York.







**NEW ENGLAND** 



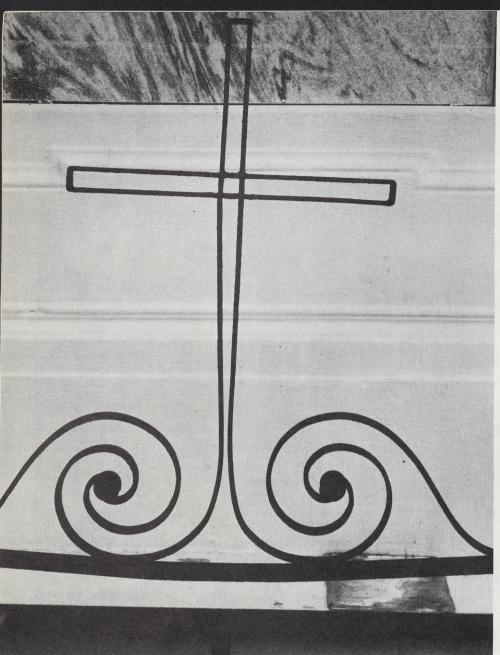


#### SOUTH

Upper left, Brett Weston chooses a slice of a Revolutionary War period building on Boston's famed Beacon Hill to get the feel of Boston. Keynoting New England also are a church in New England and a graveyard at Rockport, Mass.

The feel of the South is caught in Cypress Gardens, Wilmington, North Carolina (top), and a sunset scene on Lake Charles, Louisiana. Tree growing out of water gives it Oriental aspect.





Weston interprets New Orleans with simple iron work patterns on gravestone.

#### **BRETT WESTON AND THE U.S.A.**

(Continued from Page 21)

sincere devotion of a famous parent, as has Brett.

When Brett was 13, the elder Weston recognized a genuine interest in photography in the second oldest of four sons.

Equipping Brett with an 11 x 14 camera—still his main medium—he liberated him from school and took him to Mexico.

By the time they came home two years later, two things had happened. His father said that his son at 15 was doing better work than he himself did at 30. Brett gave up school for good. From then on they shared a studio together.

By 1932 Brett had his first one man show at the De Young Museum in San Francisco. It was the first of 70 major shows throughout the world to date.

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After war service in the Signal Corps, he followed again in the footsteps of his father by receiving a Guggenheim fellowship to photograph the East Coast.

Today he uses his Big Sur Ranch as headquarters. It is some six miles south of his father's Carmel Highlands home.

Although his brothers run a trout farm on the 90 acres of coastal lands they own together, Brett takes no part in the fishing venture.

A quiet spoken, thoroughly uncommercial person, he passes by many commercial photo opportunities in order to devote as much time as possible to creative photography of his own choice.

His income comes from major magazine assignments, photo magazines and photostory magazines, such as Holiday; occasional portrait work; some architectural and industrial assignments. Illustrations of City Services Inc. Additional income comes from the sale of prints to private collectors and art museums.

A handsome, rugged looking man who has his father's ability of appearing years younger than his age, he has been married three times, has one teen-age daughter.



Snow capped hills of Rocky Mountains near Denver.

## NOTES FOR PROFIT

In the 1930's a scholarly salesman used to hook up a chimpanzee on a leash and take a run out to the Harvard University campus in search of lagging students.

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Once found, the hapless undergraduate was not spared.

'If you had half the brains of my ape, I could tutor a dolt like yourself through school—with honors," the eccentric barked with a cultured swagger.

The sales pitch combined with an unerring talent to find the failing student was effective. The tutor had plenty of clients.

As times passed, so did the off-campus pedagogue. But the idea from which came his brief lucrative success did not.

In 1935 two aggressive University of California undergraduates decided to try new twist in education, providing students with information on current classes for profit.

The young entrepreneurs, Roland Pinger and Bill Dozier, began taking notes in the courses of heavy attendance and selling them for a nickel a copy.

Since one of the lads was a Phi Beta Kappa, the enterprise was called Fybate Lecture Notes.

Combining a shrewd selection of a firm trademark, 'Fybates' implying scholarship, with an ability in note taking, the business got off to a successful early start.

But it raised a storm of criticism.

University of California President Gordon Sproul in early 1935 denounced the venture in the Daily Californian, the campus newspaper.

He suggested that Fybates violated copyright laws and that some professor might sue them.

The paper itself panned them by declaring the notes were "canned education." Five years later it recommended them as a studies aid. Today it is neutral, possibly more a commentary on the age than an editorial opinion.

Twenty-one years since its inception Fybates, still the lone survivor over imitators at California and elsewhere, has gained the grudging admiration of its critics and has assumed an overall re-

The controversy of whether Fybates is canned education or a superior study method to meet the super-efficiency of a twentieth century education, is today at best only a luke-warm argument at the Nation's biggest university.

Now housed in an entire building off campus, Fybates has the gross of a medium sized business. It is able to support its 35 year old, chain smoking manager-executive Tom Winnett, a host of note takers, office and sales help.

It offers notes in 120 courses ranging from anatomy to architecture to history to zoology. Fourteen of the courses are current with printed copies ready for sale three days after a professor has imparted his knowledge to a class.

To keep up with the 35 or 40 lecturers in each course seven expert note takers are kept busy at two bucks per hour, more when complicated diagrams or maps are

The charge for the semester on sets covering three lecture-a-week courses is \$3.95, or about ten cents a lecture. Two lecture per week courses are \$2.95.

Other lecture sets built up over the years are constantly checked to make sure they square with the current presentations.

In some cases professors' jokes have been found to stand up for years.

Much of Fybates success in recent years rests with Winnett, who is so obsessed with the need for accuracy, precise thought and expression, that he often makes even his good friends uncomfortable.

Winnett, a tall, thin native of Los

Angeles, joined the organization after a war stint and graduation from the University of California in 1949 as a journalism major.

Under Winnett no course is Fybated unless the instructor has given his explicit permission. All notes are gone over by him. And one or several editorial conferences may follow to clarify obscure

Another tenet for the success of Fybates, where similar imitations at other universities have failed, lies in the notetaking method.

The imitators often tried to hire expert stenographic help.

Winnett's only requirements are that the note-taker "be able to understand his subject and write good, clear notes."

Only about one in ten applicants make the grade. Mostly they are graduate students in the courses in which they take the notes.

Fybates generally expects to sell a little more than half the class on current sets. Winnett won't look at a course with fewer than 250 students.

Traffic continues on the notes over the years. About five per cent of all sales come in the mail, a substantial part from overseas. Some come from beginning college professors, who buy the notes to help them set up course outlines.

What do today's professors at the University think about Fybates?

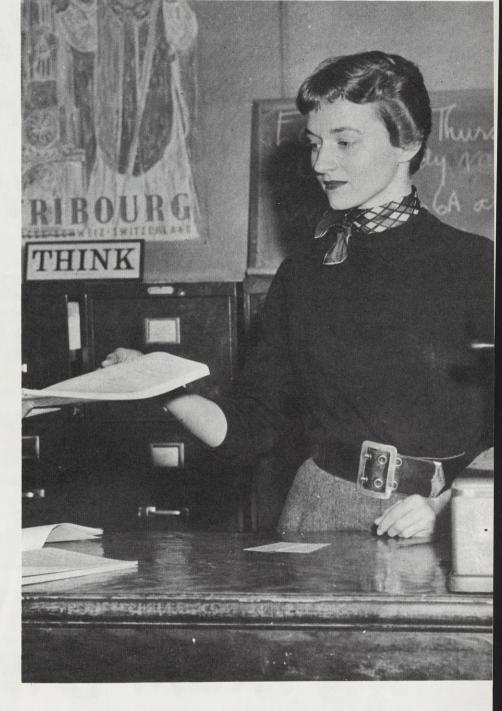
Sentiment ranges from strong disapproval to equal strong approval, with the majority in between.

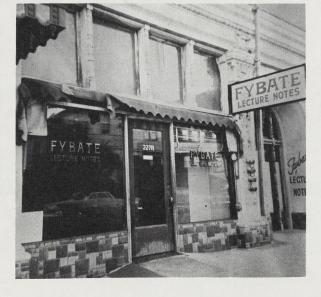
Exemplary of the opposition is Edward

Strong, a philosophy professor.
"They are a form of plagarism, placing in the hands of students transcripts which are the property of the professor. No one has the right to use lecture notes for commercial use. It is a violation of copyright law. They make the student lazy.

On the other side is Donald J. Blake, instructor in economics.

"I used to use them myself as a graduate student. They free the student to jot down the main points and pay more attention to the lecturer.'





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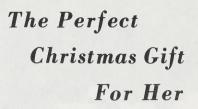
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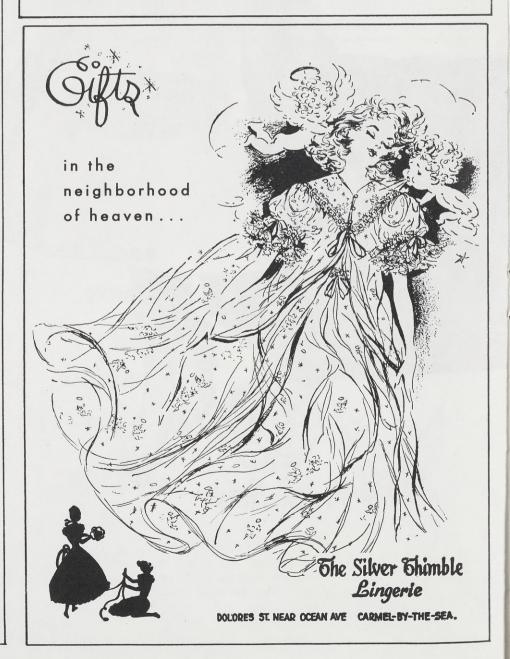


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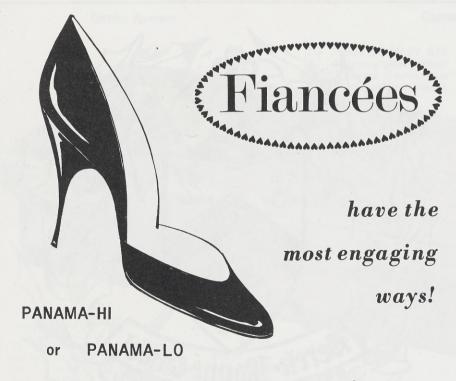
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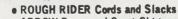
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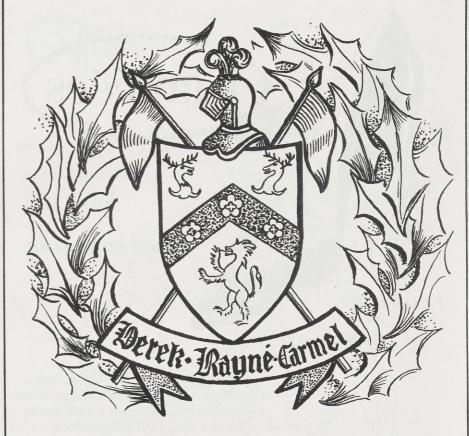




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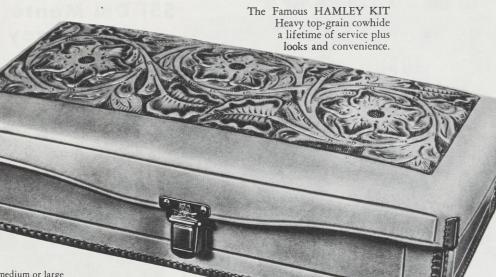




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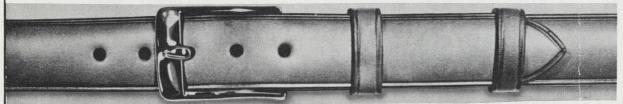


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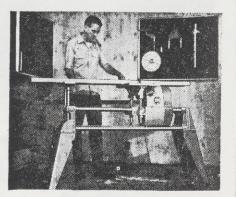


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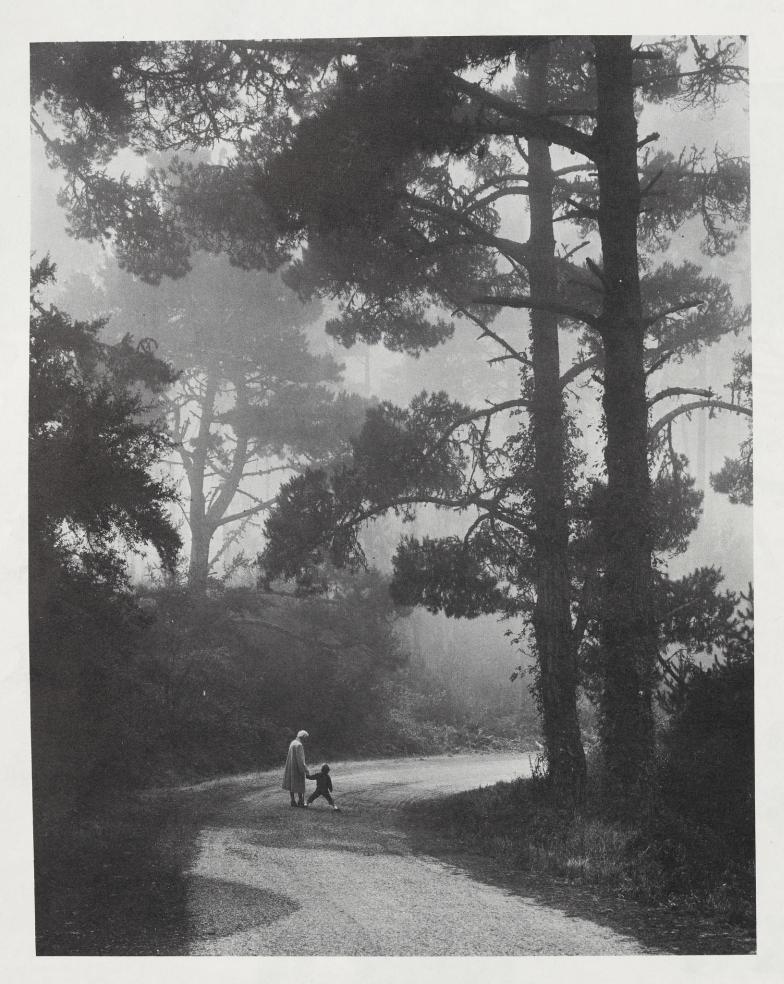
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MIRACLES OF NATURE Lens of Wynn Bullock



WALK IN THE FOREST

### WYNN BULLOCK -- Miracles of Nature

What is Wynn Bullock after?

To say that he is one of the great creative photographers of this generation is not enough.

Many of the professionals of photography have a special meaning of the word creative relating only to art photography. We feel that all forms of photography done well demand creativeness.

Bullock is more versatile and flexible than many photographers, having a proficiency in small and large cameras; ability to run the gamut from art pieces to action, to fashion; to meet specific requirements if need he.

But the special niche that he is after and that separates and distinguishes him is in the field of art photography that he likes best.

When he hauls out his big, 20-year-old, 8 x 10 view camera, he is out to transcend time, to portray understanding, to present totality in itself. The timeless-mystic quality of his work, that will be understandable as long as human life exists, is his stamp of individuality and greatness.

Bullock finds that nature is his best element. Here, whether it be man or other forces of nature, they have been around a long time and are understood by all of us.

It would be easy to tell his story by going back into our files and picking a hundred pictures that

Bullock has done for us and later went on to gain further national recognition with.

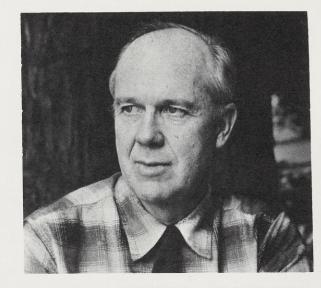
But instead we decided to try for an article on "Miracles of Nature" based principally on brand new and recent work as much as possible.

Incidentally, this too shows another facet of the Bullock personality. He is a tremendous producer. He is not one to rest on past laurels, no matter how many heart breaking hours lie ahead in the field, or in the dark room, or in the ruthless demands of an editor.

Within these eight pages Bullock has tried to portray the meaning he is after and we within our small scope are trying to explain what is more readily apparent on viewing.

But bear these suggestions in mind. The imaginative, cobweb ridden cross that opens this photo essay has a symbolic appeal which you will have to interpret. In design alone it is a beautiful picture, one of a timeless equation. Walk in the Forest and Child in the Forest on these opposing pages too have that timeless value.

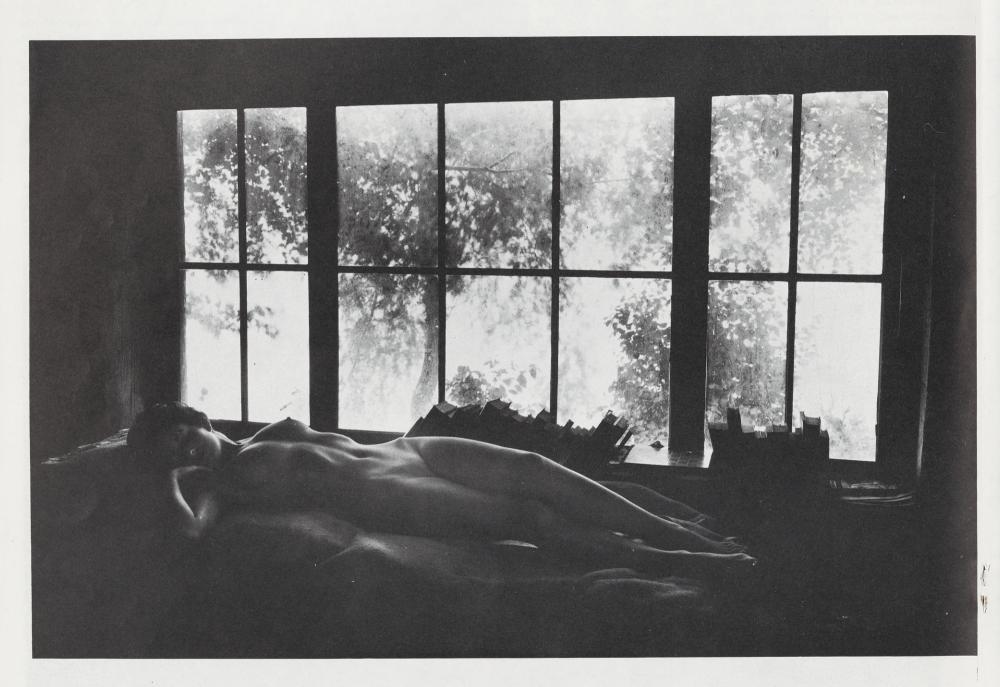
The nude on the following page shows the Bullock technique of not just taking a subject but blending that subject into an environmental background. The ghost tree forest at midnight is a classic that all of us have experienced, but which took endless hours of dark room work to produce.



The termite vermiculation on a redwood tree that resembles Egyptian hieroglyphics makes an unusual pattern study. Bullock seldom goes in for patterns alone unless there is a definite environmental relationship of meaning. For example the charred chair in a burnt out room and the other self-explanatory photos that follow the termite art.

The last page is a Big Sur scenic that captures the ocean, the mountains and the clouds plus something else that maybe you but not I can explain.





REPOSE

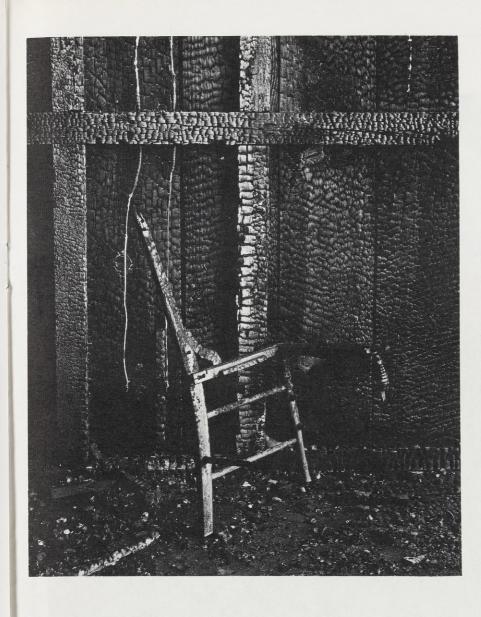


NATURE'S GHOSTS

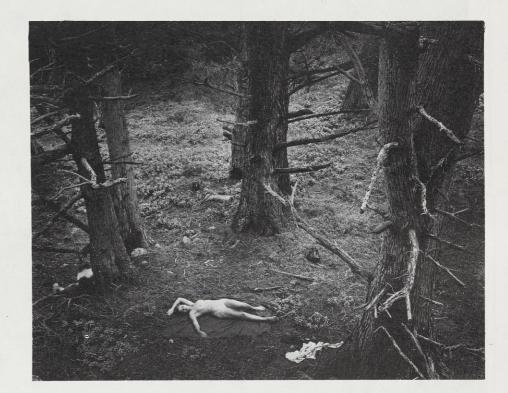


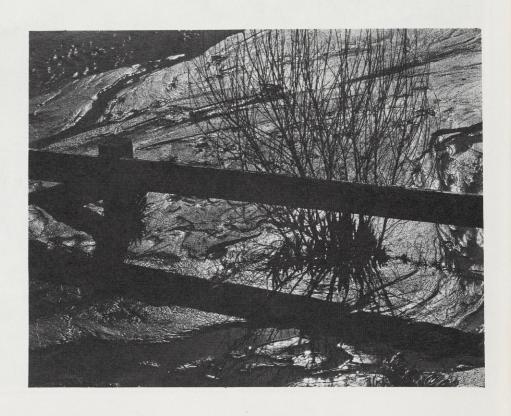
TERMITE ART WORK

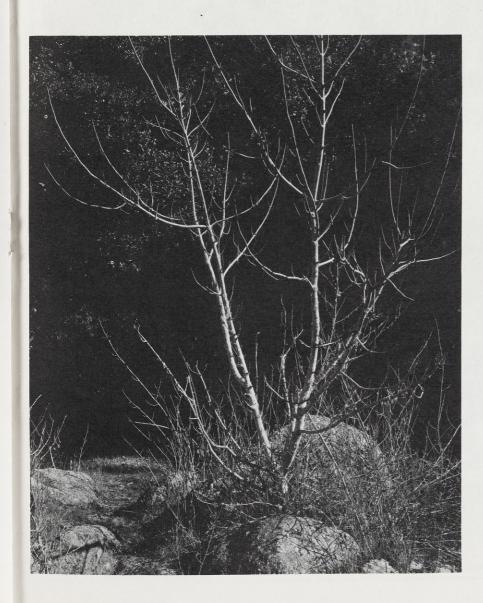
THIS PICTURE IS THE HANDICRAFT OF TERMITES ON A REDWOOD TREE AT BIG SUR.







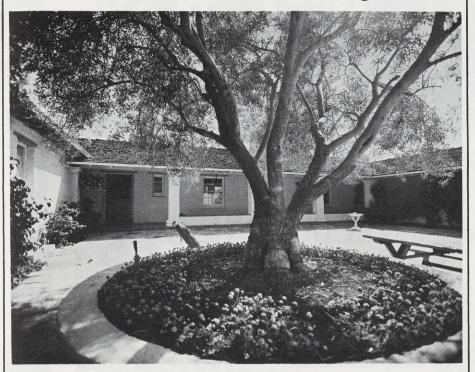






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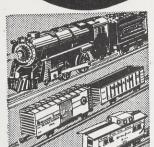
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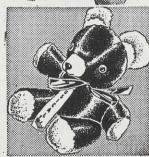
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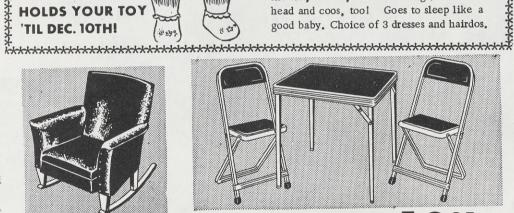
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Red Enamel..... 249



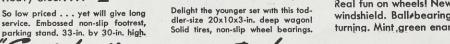
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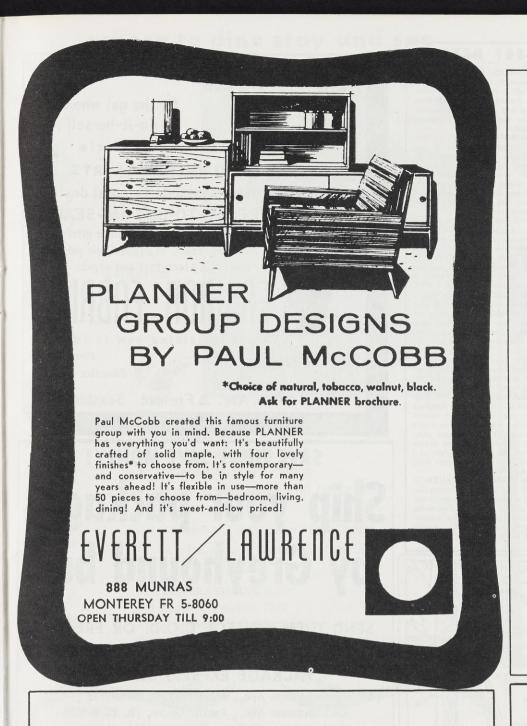
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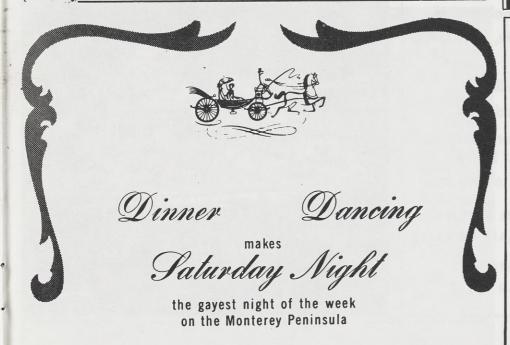
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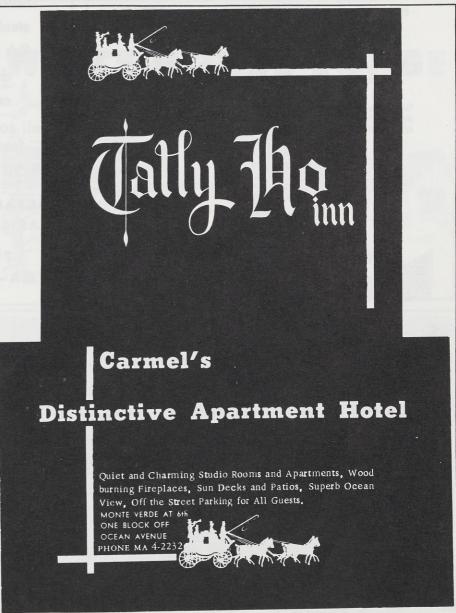


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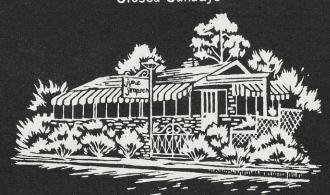
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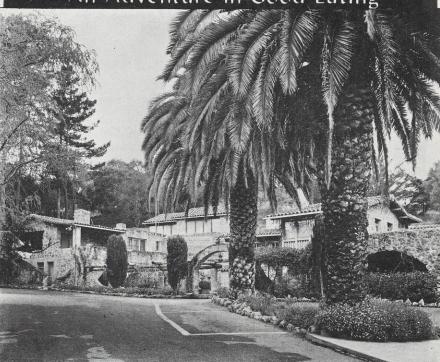
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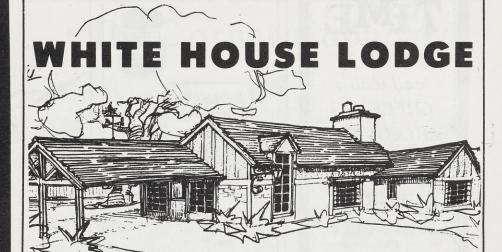
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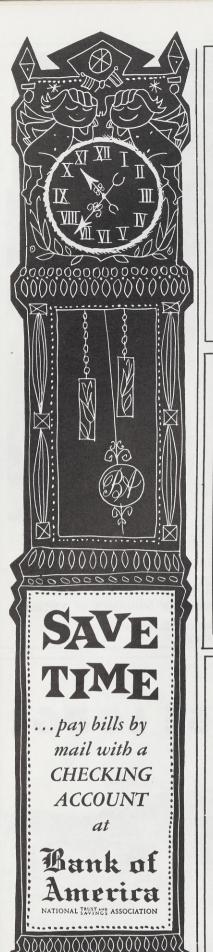
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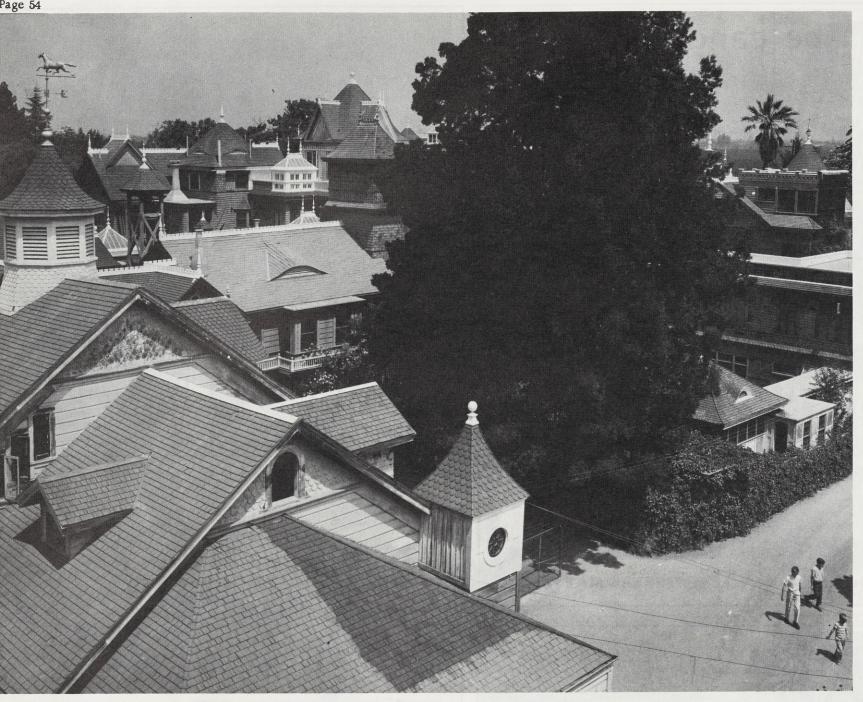
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### CALIFORNIA ODDITIES

Unsolved Mystery



SARAH WINCHESTER refused to have her picture taken. This only photo was taken by hidden gardener.

Some 70 miles north of the Monterey Peninsula near San Jose stands the most jumbled assortment of lumber and exclusively private residence ever opened to public view.

The Winchester Mystery House is a patchwork of 160 rooms, 47 fireplaces, 40 staircases, blind doorways, chimneys and secret passages.

In all it is six acres of purposefully unfinished rooms that guides will tell you cost \$5,000,000 to build.

Mrs. Sarah L. Winchester took 38 years to build the monstrosity

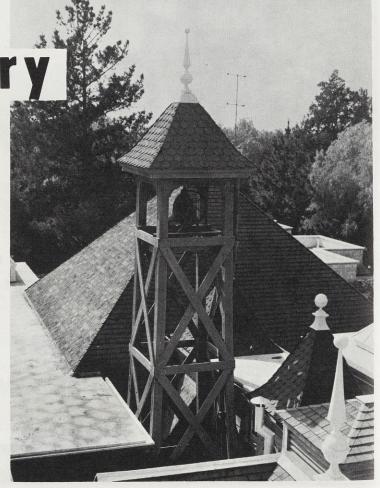
and a curious world waited her death to see what was inside. Some 30 years after her death, some 50,000 people a year pass through her privacy to wonder at the course of insanity or the eccentricities of a peculiar individualist.

One thing is certain that the heap of lumber would never have been possible without Oliver L. Winchester, her father-in-law.

Winchester, a New Haven, Connecticut textile manufacturer, backed several itinerant inventors by forming the Winchester Arms Company.

It produced the Winchester rifle and the hard-rimmed cartridge.

BELL TOWER bell was rung each night to summon spooks, some say.



By t the rifl the buf left his of tube widow, Dist infant

> 160 ac seclusio Whe bereave were er ment o John Mrs. E who ov

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In a

By the time Winchester died in 1880 the rifle was well on its way in killing off the buffalo and conquering the West. He left his son \$20,000,000. His son died of tuberculosis two years later and left his widow, Sarah, the dough.

Disturbed by his death and that of an infant son, she moved West and bought a hunk of land near San Jose. It grew to 160 acres as she felt the need of more seclusion.

Whether her mind was affected by the bereavement or her religious convictions were entirely responsible for the development of the house is still a question.

John W. Marx, manager for two sisters, Mrs. Edna Rainey and Mrs. Mary Farris, who own the house, doesn't know the answer; and he has been treading its passageways for over 18 years.

The house was sold immediately on Mrs. Winchester's death by the heirs. If the move was to get it out of the family closet and the public eye, it was unsuccessful. For the buyers, the present ownners' parents, turned it into a tourist attraction.

Marx said over the years he has talked to many of the servants, carpenters, and tradespeople who knew Mrs. Winchester.

Some say Mrs. Winchester, a Spiritualist, got her instruction to build the place through a medium. The spirits informed her she would have eternal life if she kept building it.

Adding fuel to this theory is the fact that no room in the house was ever fully completed.

Also fanning rumors through the years was Mrs. Winchester's demand for seclusion. She refused visitors including President Theodore Roosevelt.

Some townspeople claim that the old bell tower used to ring out at midnight and again at dawn. The theory was that the first bell was to awaken the spirits while the second was to send them scurrying before the light of day. Others say that the bell was used only to summon field hands.

Still others said she felt bad about the killing occurring with the Winchester rifle, and that she kept building to give employment to her 36 carpenters.

Servants reported that she was good to them, but demanded to have her own way.

A psychologist queried by us pointed out several trends of an affected mind. One is that the house has no pattern or organization. Also, that regardless of the materials and workmanship, hardly a room is beautful as a whole. Only by singling out items in the hodge-podge can one establish beauty. The only exception is the ballroom, which is more of a single entity than any other room in the house.

In any case, with an estimated income of \$1000 a day, she kept busy, after pur-

chasing the original 17-room residence of Dr. John Caldwell, a San Jose physician.

The residence was torn down and started anew. In the early years the house made more sense, was more elaborate. She imported materials from all over the world, including pipestone from Wisconsin, wood from Europe and Belgian optical glass for windows, and mirrors from Tiffany.

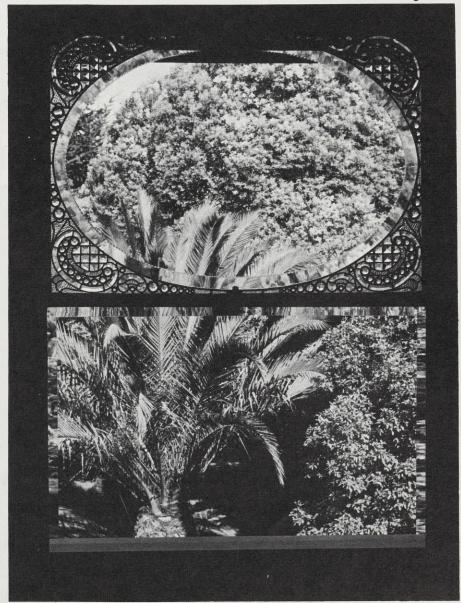
Redwood was used profusely, but many of the interior falls and floors are made up of thousands of inlaid pieces of wood.

Some walls were papered with a French wallpaper that was made of plaster and wood. It sold at the turn of the century for \$1.75 a square foot.

During this period the most beautiful room in the house was built, the ball-room. A 20 x 40 foot room, it cost \$9,000 to build before the turn of the century. Not a nail was used in the room although thousands of pieces of wood were. Everything was glued together.

Carpenters reported that from the first

(Continued on Page 76)



BELGIAN OPTICAL GLASS, which magnifies, was used extensively in



MOST BEAUTIFUL ROOM in the house is the ballroom which, like other rooms, was unfinished. Note fireplace. Room in which no nails were used cost \$9,000 at turn of the century.

# "and to all agood night"

... with an electric blanket



As the room temperature drops, more warmth flows into the blanket. As the temperature rises, less warmth. And all the while you enjoy the deep, satisfying sleep that only an electric blanket can bring.

Bright gift idea: Give precious sleep for Christmas—an electric blanket. It's one gift that's really appreciated—every night of the year! Electricity is cheap in California!

P.GandE Pacific Gas and Electric Company

# END OF AN ERA

Cannery Row Buried in \$2,000,000 Blaze



Cannery Row of Steinbeck fame was buried Thanksgiving Day.

The interment came a decade after its soul had fled.

The rites were written with a hellish bloom of finality that could be seen for 30 miles—a two million dollar fire that levelled the half-block long San Carlos cannery, tore through the Peninsula Packing Co. and emasculated the new Wiley Gym.

The tragedy of the fire for those concerned, the heroic fight of firemen that probably saved the rest of New Monterey from the conflagration, will long be remembered.

But with the blaze came another sadness. The smoke-filled sky closed the book on a colorful era.

Any thought of rebuilding cannery row

in the future as an active fish packing industry is through.

And gone forever are Flora's "Lone Star" whorehouse, Marine Biologist Ed Ricketts, the house's patron saint. Gone too are the 4,000 little people who filed from their shanty cottages each day to eke out a living amongst the nerve shattering clang of gears and the stench of fish. Even John Steinbeck, who immortalized them, doesn't spend much time here anymore.

True, the fire left unscathed the area to the north, a cannery here and there, but with few exceptions the rest are only ugly buildings with their innards of cannery equipment long carved away. Undamaged too by the fire were the new Cannery Row Art Gallery and a steak house. But these latter two came as carpet baggers of a new era. Actually Cannery Row became a corpse a decade ago. Marine biologist Ed Ricketts warned that the Monterey Bay would be fished out, but nobody listened to him.

By 1946 the famine was on. The silver fin that made fortunes for some and had rung Peninsula cash registers for so long was gone.

The little people soon fled into the expanding construction industry of California. Local merchants kept their cash registers ringing with the increased tourist and military dollar and a tripling population.

Somewhere along the line a Monterey weekly newspaper, now defunct, published the license numbers of cars parked near the "Lone Star" whorehouse and Flora, lacking customers, dismissed her girls and moved out

Doc Ricketts was killed in 1948 when his automobile was struck by the Southern Pacific's Del Monte Special.

Old Wong Chong still had plenty of old tennis shoes to sell but no customers. Last year he closed the doors of his grocery-general store.

And today a Monterey Peninsula geared to a tourist and military economy with future hopes of "more cultured industry" would probably object to the return of the miasmic stench if the fish came back. They would prefer that the industrial potentiate of the future, Moss Landing, 18 miles away, inherit the mantle.

Cannery Row landholders, too, would think twice before rebuilding canneries over the embers.

With a certainity the fire climaxed an



Unusual fire pictures are by Photographer Wynn Bullock. Here again Bullock demonstrated his versatile ability to swing from one type of photography to another.

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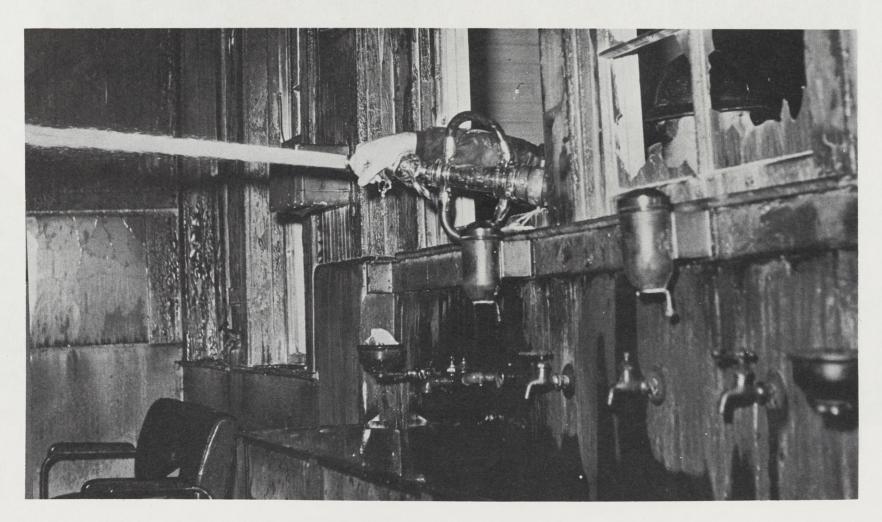
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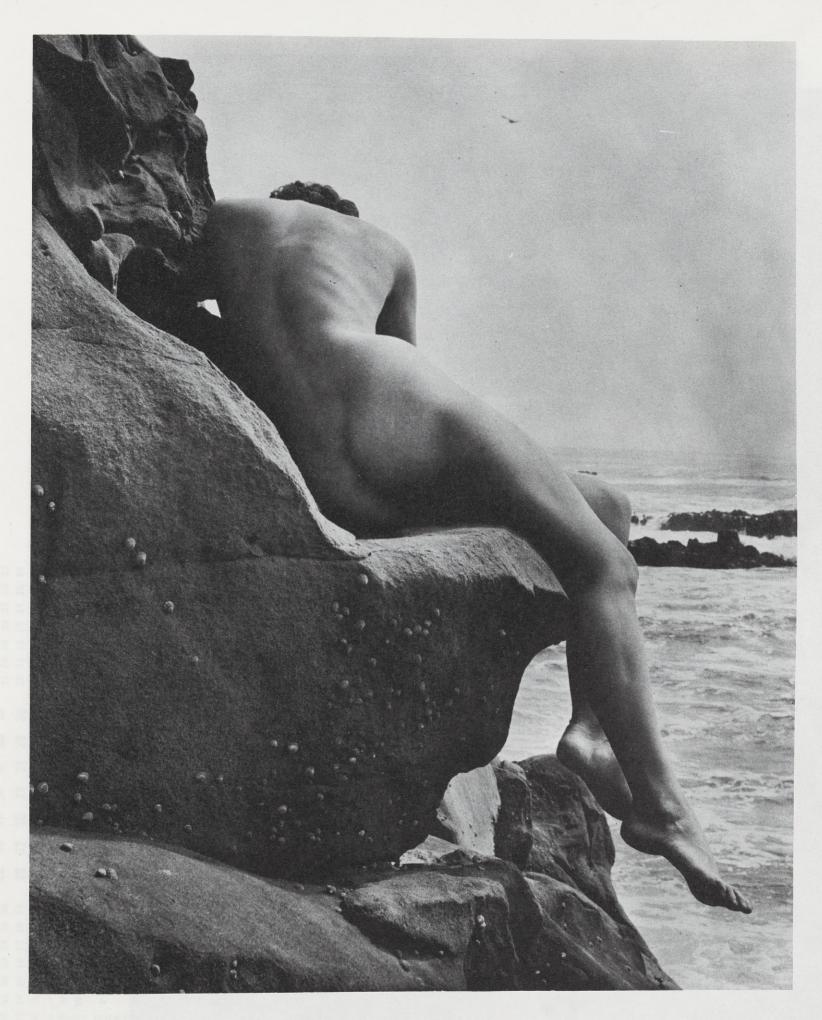








# Monterey Peninsula Photographers Select "Among-my-Best Nudes"



#### LAST MONTH

DECEMBER 1956

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Wynn Bullock



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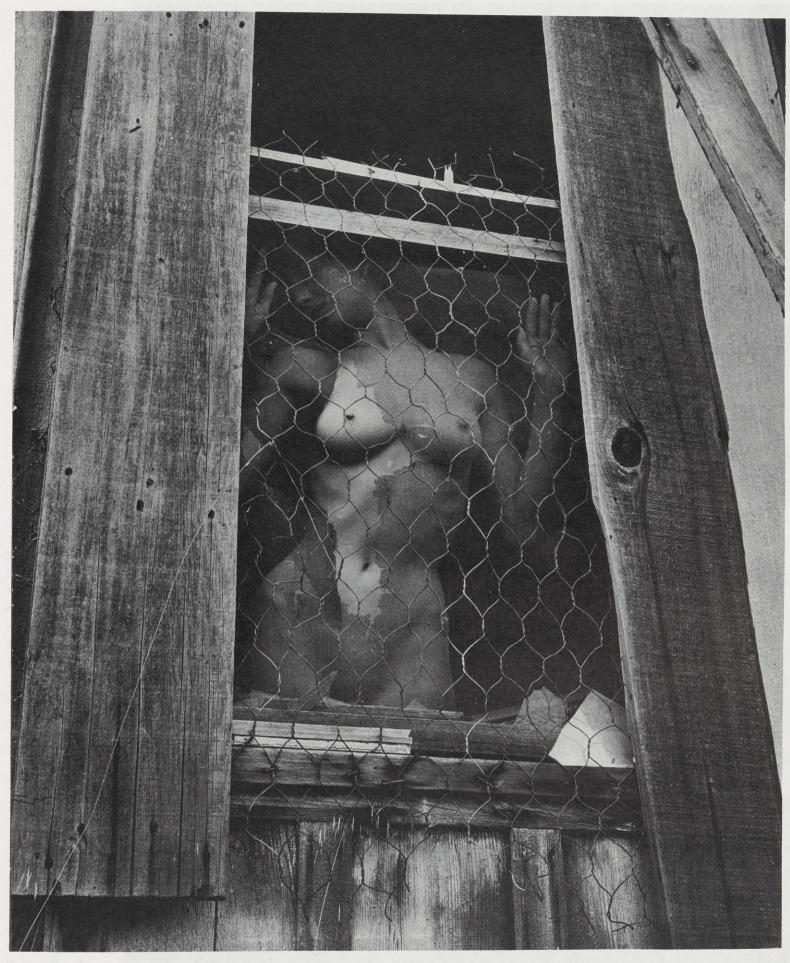
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Wynn Bullock



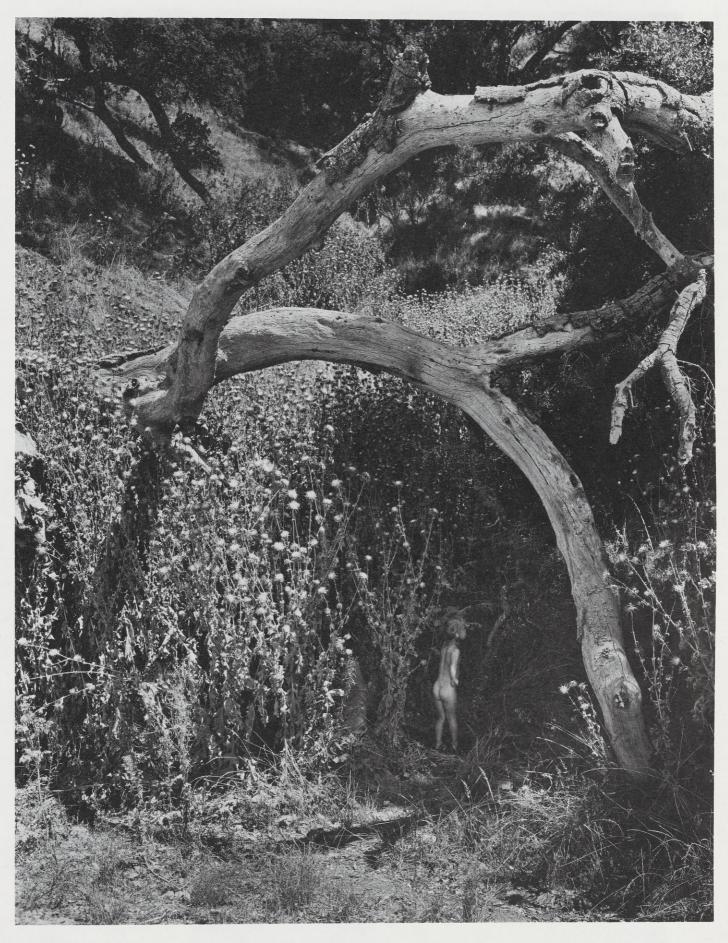
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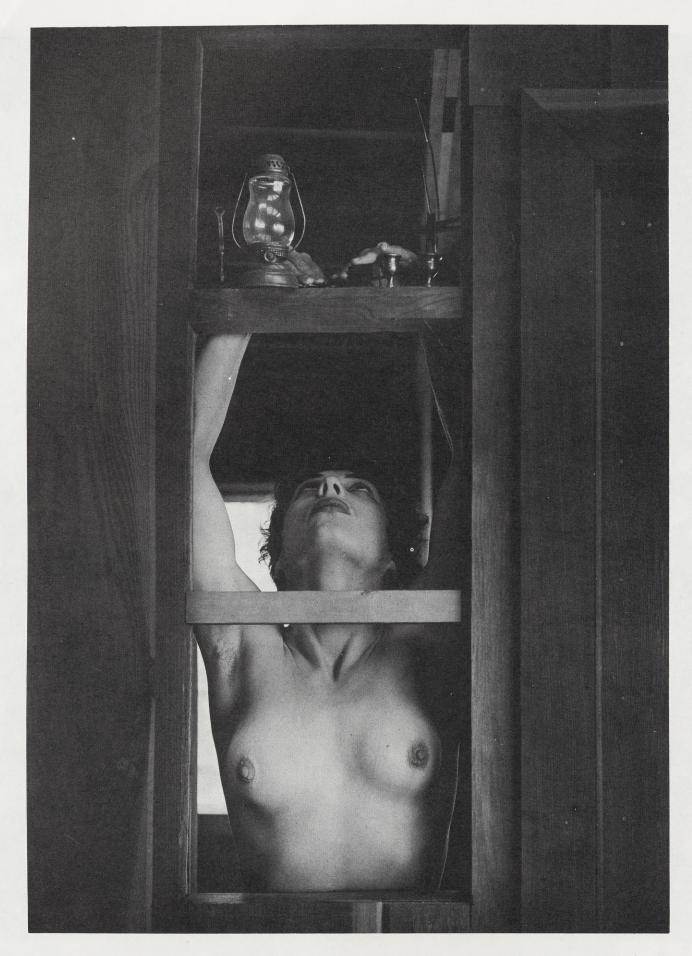
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Wynn Bullock

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Larry Colwell

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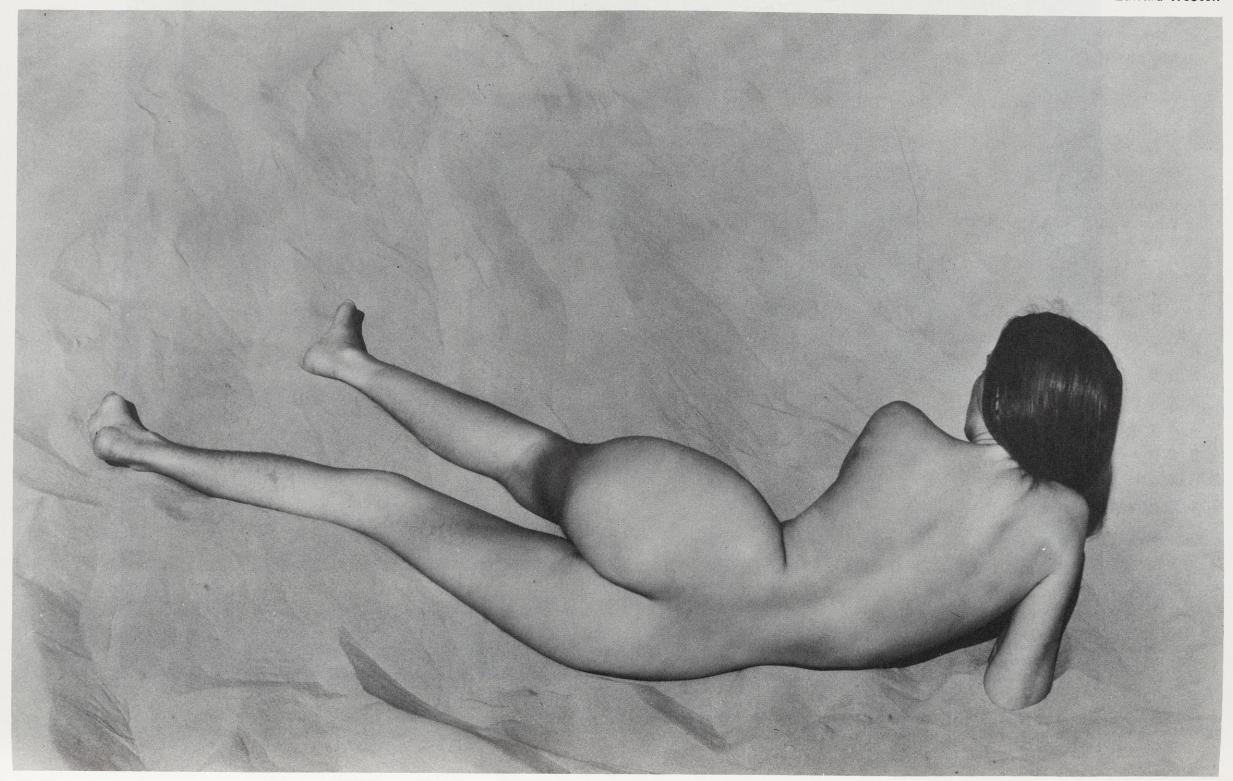
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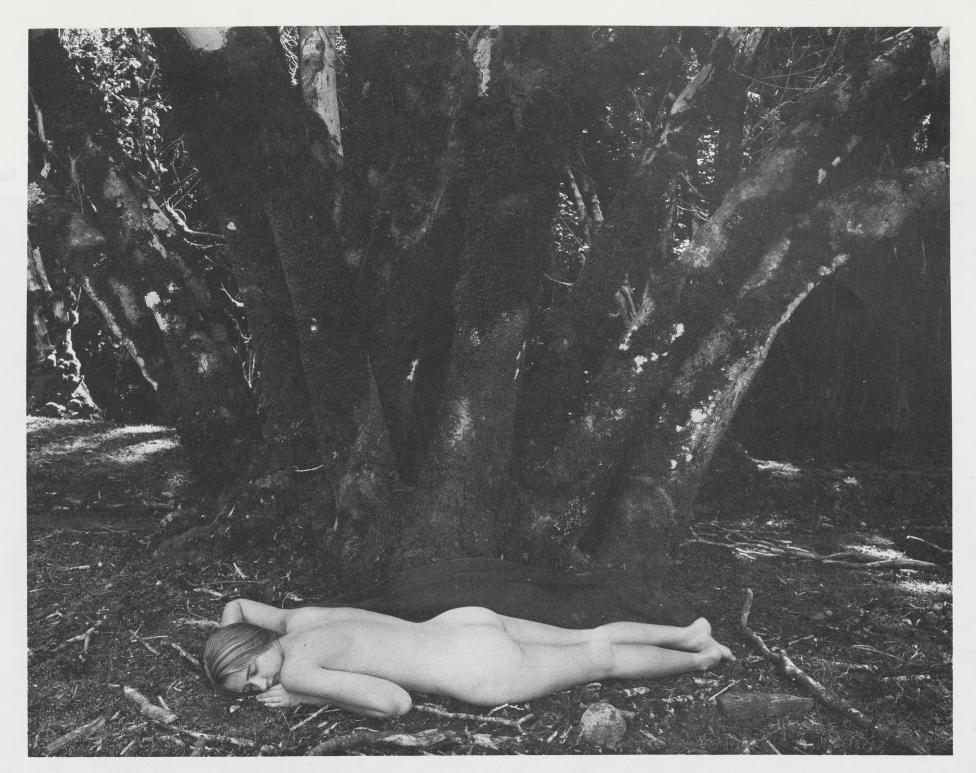
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Edward Weston





Wynn Bullock

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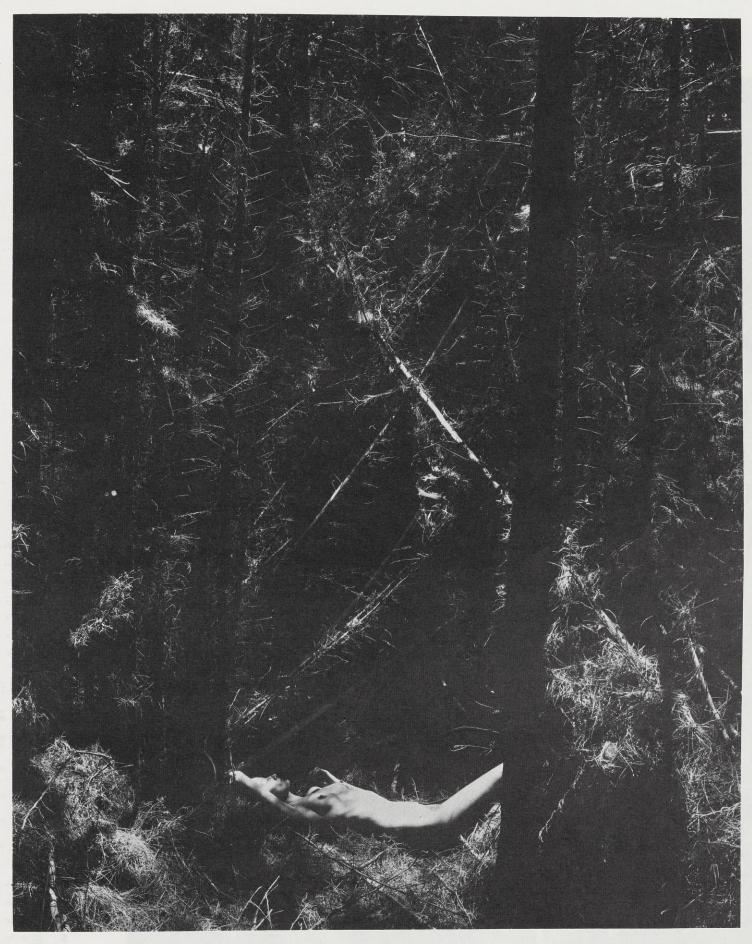
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Wynn Bullock

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Wynn Bullock

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Larry Colwell

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**Edward Weston** 

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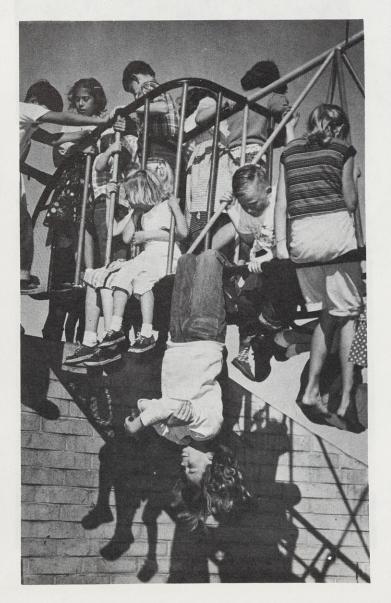
Something New in Playgrounds











Above is the popular "thing" at the new Dennis the Mennace playground. Another view of it can be seen on page introducing story. Like most of the playground's equipment it is located in heavily sanded area to prevent injuries. Also, on front page is another view of train engine and a picture of the unusual drinking fountain, a lion's mouth. It is made of expanded metal covered with fiberglass and plastic.

## Dennis-the-Menace Playground

Something unconventional in playgrounds is the new DENNIS THE MENACE Park in Monterey.

Here children without cost can swing on a perpetual motion swing; slide and jump from a "Thing" which can be anything a child's imagination desires.

They can climb an umbrella jungle gym or a spring tree, or ride across a pond on a raft or throttle tricycles down a special coasting hill.

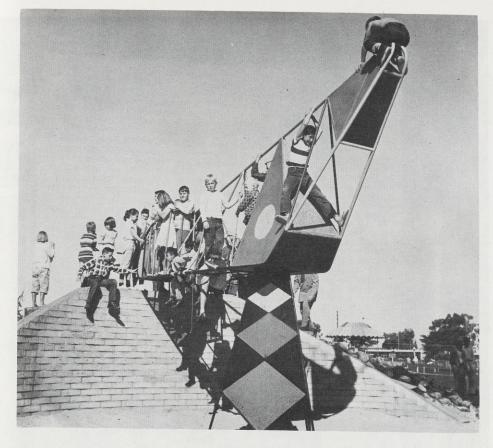
The one and one-half acre city owned park all got started a year ago when the Monterey Junior Chamber of Commerce decided the area needed a playground.

They asked Hank Ketchum, creator of DENNIS THE MENACE, to contribute some books to raise money. He suggested that they build something new and unconventional. Enthused by the project, he personally hired sculptor and designer Arch Garner full time to invent and supervise the playground's development.

The city agreed to take over the playground. Not counting Garner's salary the actual cost was in the neighborhood of \$15,000 raised pricipally by donations. This low figure was made possible through the contributions of work and material by the Junior Chamber of Commerce and other public spirited citizens.

The city hired a welder and the actual construction was done in the city's shops. To duplicate the playground would cost in the neighborhood of \$50,000, according

Picture at left and top of opposite page is of perpetual motion swing. Constructed with an off-axis base it will start swinging when children move from one side to another.



Above is another view of perpetual motion swing. Below is real train engine, donated by Southern Pacific. Rails have been added along with deep bed of sand around it to prevent injuries.

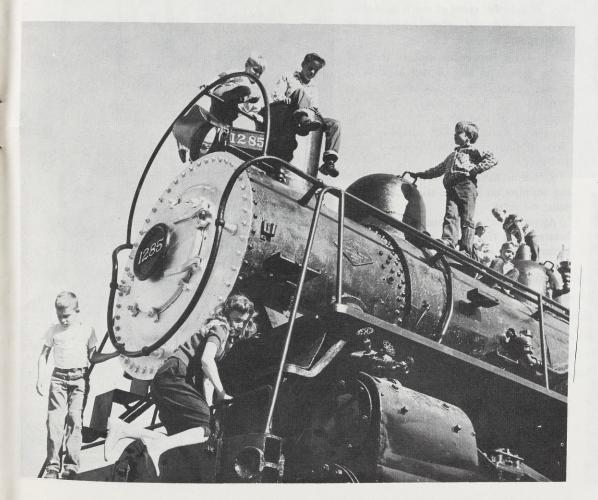
#### to Garner.

Garner arrived at his choice of items after consulting any one who had an opinion, Junior Chamber members, and Ketchum. A father of two small children, he had a personal awareness of children's likes.

Ketchum had the equipment patented by Prentice-Hall, Inc., according to Garner, to prevent it being used for commercial purposes.

Other cities have been invited to borrow the Dennis the Menace plans.

Strip on right shows balancing board designed for small children. Next shot shows kids will be kids—too anxious to get on raft to take off shoes. Next is the spring tree. Climbing arms are attached to springs. Bottom of strip shows raft that is in eight inches of water. Sterefoam has been added to give it buoyancy. Children call it a submarine.











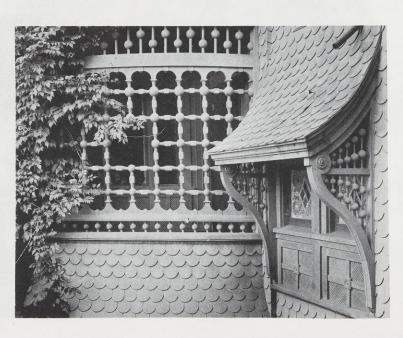
#### **CALIFORNIA ODDITIES**

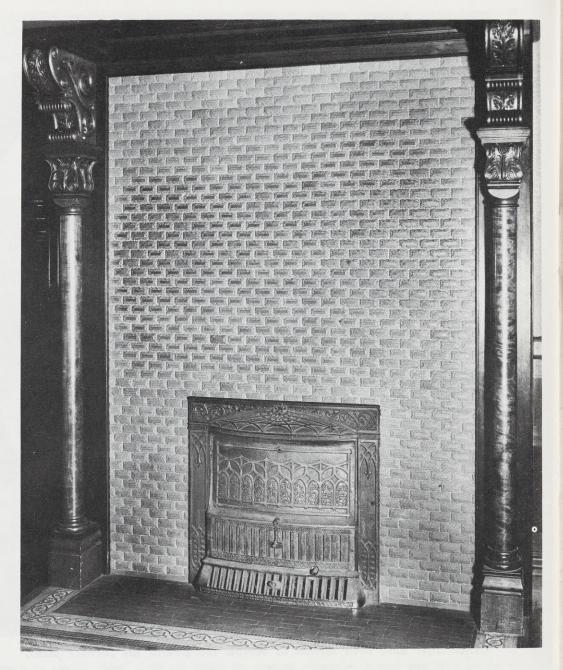


THOUSANDS OF SQUARE FEET of rooms are walled with special French wallpaper (combination of wood and plaster) costing \$1.75 in 1900.



STATUES at house entrance were Greek deities of Welcome and Hospitality. Nobody, however, was ever welcomed. Singly items have beauty, as lattice alcove, below.





ONE OF THE MOST elaborate fireplaces is made of hand-carved pipestone with Mexican rosewood pillars. Stove is a brass Franklin. Below, lone window in seance room.

(Continued from Page 55)

Mrs. Winchester spent as much time tearing up rooms and rebuilding them as building new one.

The 1906 earthquake toppled three of the seven stories and pinned Mrs. Winchester in her bedroom for hours.

After that she refused to enter the front part of the house again and had the rooms padlocked. She hurriedly built anew, adding more rooms, fences, hedges and land.

At her death in 1922 there were building supplies on hand to continue for another 40 years.

As time went on the building got more bizarre, with the gabled roofs expanding twenty fold. Of the 160 rooms, not a dozen are on the same level. In one place 45 stairs are negotiated to make a rise of eight and one-half feet; chimneys go up four stories and end short of the ceiling; priceless art glass windows appear in places where the light of day never reflects.

Most rooms are loaded with windows of every size and description. Only her seance rooms, where she commuted with the spirits once a day, is lighted with a single iron-barred window.

The house, besides its stairs, boasts three elevators and miles of burglar alarm systems.



# My Barefoot Girl

Poetry -- Eric Barker

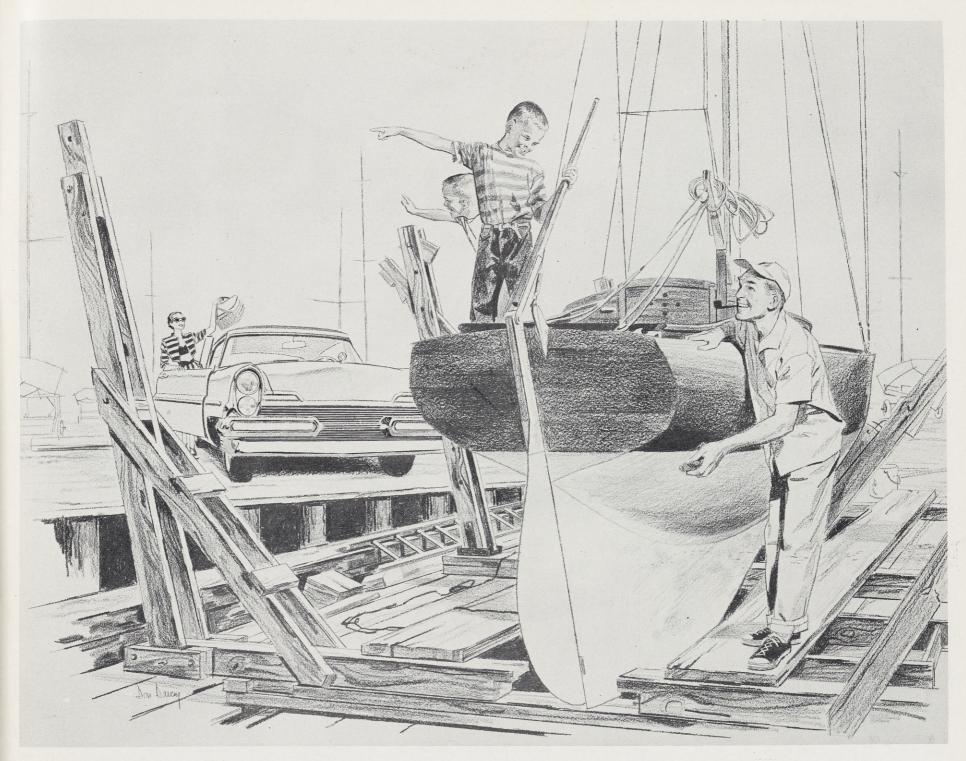
Photography -- Wynn Bullock



Searching alone through the voices of the sea,
Through rustle and hush like the brittle tongues of leaves
Brimming in autumn drifts as high as her knees,
My barefoot girl goes dancing along the shore,
Kicking up rainbows, stamping up fans of rose,
Shells in her fists, a seaweed wreathed in her hair,

My windrow-raking lightfoot, fallen heir
To the voyaging trove the prodigal waves cast down
For a gull-disturbing infant tanned as brown
As the sand she prints for a time as long as it takes
A wave on webfoot, diamond-spattering heel,
To scatter them sky and shoreward, squawk and squeal.

H : WYNN BULLOCK



## So Much A Part of Your Way of Life — Lincoln for 1957

Have you ever stopped and noticed the vast difference between "successful" people? The really successful man never flaunts it in the faces of his friends. He wears his success gracefully...in everything he does. He's the sort of man who drives a Lincoln.

Lincoln for 1957 is an automobile so unmistakably the finest...so dramatically new ...you'll be proud to make it a part of your

way of life. No meaningless ornamentations . . . no bulging contours . . . simply long, low, beautiful new body lines that meet and merge in a clean sweep of steel.

Here is the *only* fine car that is actually easier to handle than smaller cars—and as easy to park. For Lincoln responds to your slightest touch like no other automobile you've ever experienced.

In short, Lincoln for 1957 is the finest in the fine car field . . . the longest, lowest, roomiest, most dynamically powerful motor car you've ever owned.

Have you road-tested the superb new Lincoln yet? If not, please accept this as a personal invitation to do so, soon. Your nearest Lincoln dealer will be happy to arrange a demonstration drive at your convenience.



Two

# Great Cars for 1957

Cadillac Fontiac

THE

Safari

America's Number I Road Car. Interiors designed for the utmost in style, convenience and durability. Body design longer and lower than ever before. New world-record V-8 engine — 270 h.p. in Star Chief and Super Chief, 252 h.p. in the Chieftan — smoother Strato-Flight Hydra-Matic. Cloud-soft, Level-Line Ride—the ride sensation of the year—a new suspension system based on a big, road-hugging 124 or 122 inch wheelbase.

The Magnificent Fleetwood Sixty Special Sedan

The new Cadillac Fleetwood Sixty Special Sedan is a superlative blend of classic symmetry and functional design. It is almost three inches lower in over-all height, providing a more graceful silhouette and greater highway stability. The new grille ensemble presents, for the first time, an important safety innovation—molded rubber bumper guard inserts. The smart, new rear fenders enhanced by fender fairings that taper gracefully into dual taillight and directional signal light assemblies. The spacious Fleetwood Sixty Special interiors are fashioned in a selection of ten luxurious new fabric and leather combinations.

BUTTS PONTIAC CADILLAC, INC.

409 Tyler Street, Monterey

Phone FR 5-2292